

A comparison of principal costumes from productions of The Nutcracker at the National Ballet of Canada with those of the Royal Winnipeg Ballet within the context of Euro-Western tradition

By

Dianne Kristoff

A thesis
submitted to the Faculty of Graduate Studies
in partial fulfillment of the requirements
for the degree of

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**A comparison of principal costumes from productions of The Nutcracker
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**A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University
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MASTER OF SCIENCE

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**For Meredith, Melanie, and Oliver
Wilson**

Abstract

Canada is the home of two internationally recognized ballet companies, the National Ballet of Canada and the Royal Winnipeg Ballet. Both companies maintain a tradition of presenting *The Nutcracker* during the Christmas season, a ritual that can be found throughout North America and increasing in popularity within Western Europe.

The first objective of this study is to add to the limited body of knowledge of ballet as an art form by examining the similarities and differences in costumes of representative figures in the production of *The Nutcracker* between the National Ballet of Canada and the Royal Winnipeg Ballet. Further objectives document the history of *The Nutcracker* at the two ballet companies and examine the importance of the role of the tradition within each production of the companies.

The objectives were achieved using the historical method based upon the work of Skjelver (1971) and utilizing the classification systems of Schlick (1988) and Roach-Higgins & Eicher (1992). From archival sources, costumes of the four principal roles of *The Nutcracker* were analyzed for silhouette, design line, costume detail, color value, and volume. The importance of tradition to the two ballet companies was traced and a discernable connection was established.

Canada's two largest ballet companies, established in distinctly different geographical locations, have approached costumes in a similar manner for productions of *The Nutcracker*. Each company has embraced the seasonal tradition of producing *The Nutcracker*.

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CHAPTER ONE

INTRODUCTION

Throughout North America and increasing in popularity within Western Europe, *The Nutcracker* ballet has become a Yuletide seasonal phenomenon. The New York Times critic, Jack Anderson (1966) wrote, "Almost without our being aware of it, we have established a tradition" (p. 47). *The Nutcracker* has become as popular as Charles Dickens' *A Christmas Carol*, Handel's *Messiah*, and Clement Clarke Moore's *'Twas the Night Before Christmas*. Most major ballet companies maintain *The Nutcracker* in their repertoire. It is performed by countless non-professional groups, dancing schools, and community theatres across the country. There are as many adaptations of the libretto and plot, changes in styles of décor and costume as there are ballet companies, but one thing remains certain, each year audiences young and old anticipate its arrival.

Canada is the home of two internationally recognized ballet companies, the Royal Winnipeg Ballet, in Winnipeg, and the National Ballet of Canada, in Toronto. Both companies maintain a tradition of producing *The Nutcracker* during the Christmas season for Canadian audiences, a ritual that can be found throughout North America.

This thesis is interested in comparing and contrasting costume history of *The Nutcracker* between two ballet companies, the Royal Winnipeg Ballet and the National Ballet of Canada and in recognizing *The Nutcracker* as an established tradition in North America.

PURPOSE OF STUDY

The purpose of this study is to understand the differences and similarities in costume between two major Canadian ballet companies. The second purpose of this study is to examine the tradition of *The Nutcracker* as a yearly Yuletide seasonal production. Lastly, this study enhances the existing limited body of knowledge by the recognition of the value of costumes to productions and promotes appreciation for ballet as an art form.

Costumes for *The Nutcracker* are designed and created in an attempt to maintain the integrity of the production as a whole and are characterized by differences in the visual conception portrayed to the audience. What are the differences between the productions of *The Nutcracker* from two distinct regions of Canada, the Royal Winnipeg Ballet and the National Ballet? What are the differences and similarities of costuming that occurred in the productions?

Caitlin Sims (1996) conducted a survey to celebrate the tradition of *The Nutcracker*. The informal survey received responses from over 200 companies and schools from around the world. From these results, she concluded that a total of 2,686,068 people attended a performance of *The Nutcracker* during the 1995/96 season. Given such numbers, one has to ask what makes this production a tradition for Euro-Western cultures and what was the value of this production for ballet companies?

The use of the word tradition is often attached to *The Nutcracker* when describing it in popular writings. S. Bronner (1998) states that the use of the terminology in expressing tradition in newspapers and related publications is associated with holiday customs and takes on the meaning of something repeated annually but not requiring that its past be rooted in a lengthy time period. E. Hobsbawn (1983) in explaining the word

tradition within a culture adds that it reflects the constant change and innovation of the modern world. E. Shils (1981) classifies tradition as anything that has “been created through human actions, through thought and imagination... handed down from one generation to the next” (p.12). It appears that *The Nutcracker* fits within the definitions and the structure of tradition.

Nutcracker ballet

The Nutcracker ballet is based upon an adaptation of a story by E.T.A. Hoffman entitled *The Nutcracker and the Mouse King*. J. Anderson (1979) and R. Wiley (1984) describe the original libretto of the ballet *The Nutcracker* that premiered in St. Petersburg, Russia in the Maryinsky Theatre on December 18, 1892. The story opens on Christmas Eve, sometime during the 1800s and is set in the small German town of Nuremberg famous for its toy makers.

Act one of the tale is set in the parlor of the town councilman, Herr Silberhaus and his wife Mrs. Silberhaus who are throwing a large holiday celebration for their family and friends. Their two children, Clara and Fritz, await the arrival of the guests and eagerly anticipate the gifts they will receive. After the arrival of the numerous guests, the children are assembled for the presentation of gifts. The excited children open their brightly colored gifts in front of the giant Christmas tree and there is a great deal of merriment as they play with the toys they have received.

A latecomer arrives at the party, Herr Drosselmayer, the godfather of Clara, who brings gifts of exquisite mechanical dolls that are unwrapped and placed in the middle of the stage. Drosselmayer, a clockmaker is a commanding figure with a black patch over one eye and an air of mystery. The dolls stand motionless until Drosselmayer winds them

up with his key and magically the dolls spring to life. As a special gift to Clara he presents her with an unusual toy, a colorful Nutcracker that instantly enthralles her and captivates her attention. Fritz is jealous of Clara's gift and in a tussle to take the Nutcracker away from her, Fritz breaks the head of the toy. Clara is heartbroken but Drosselmayer with his special skills is able to mend the Nutcracker.

After the party's conclusion and after the guests have returned to their homes, the entire family retires to their beds. Clara, unable to forget her wounded Nutcracker, sneaks back to the Christmas tree to find him. Magical and strange things begin to occur: Drosselmayer appears atop the room's clock, the Christmas tree begins to grow larger, and all the children's toys come magically alive. Suddenly the parlor is infested with nasty mice commanded by the ferocious seven-headed Mouse King and a fierce battle ensues with the nutcracker, gingerbread soldiers, grenadiers, hussars, and artillerymen. When it appears that the mice are about to win the battle, Clara removes one of her slippers and hurls it at the Mouse King striking a harmful blow. At his demise, the Nutcracker is transformed into a handsome young prince who in battle mortally wounds the Mouse King and conquers the mice. As a reward for her valor and devotion to the Nutcracker, Clara is carried away by her beloved Prince to the beautiful Land of Snow.

The second act is a series of divertissements that does not elaborate on the story line of the first act but exists as a showcase for the dancers. The second act unfolds to reveal Clara and her Prince as spectators to the Waltz of the Snowflakes. The wind and the blizzard are represented by thirty dancers choreographed in geometric patterns of movement. At the conclusion of the waltz they enter into the kingdom of the Land of Sweets, ruled by the Sugar Plum Fairy. Clara and the Prince are greeted by the Sugar

Plum Fairy who rewards their bravery in the battle with the Mouse King by providing, in their honor, a grand party of delicious things to eat: tea, coffee, hot chocolate, and candy canes. Each of the sweets is envisioned from a far off foreign land and is represented by divertissements of symbolical dances from Spain, China, and Arabia. The entertainment continues with the Dance of the Mirilitons, or toy flutes and the Waltz of the Flowers. The Sugar Plum Fairy and her cavalier, Prince Coqueluche dance the focal point of the second act, the *pas de deux*. Like all good things the entertainment comes to an end and Clara and her real life Nutcracker return from the Kingdom of the Sweets to the earthly world.

Dramatis Personae

Silberhaus – Town councilman of Nuremberg

Mrs. Silberhaus – Wife of Silberhaus

Clara – Daughter of Silberhaus

Fritz – Son of Silberhaus

Drosselmayer – Godfather of Clara

Nutcracker – Prince

Mouse King – Fearsome head of the mice

Sugar Plum Fairy

Prince Coqueluche- Cavalier of the Sugar Plum Fairy

Guests, servants, mechanical dolls, toy soldiers, army of mice, gingerbread soldiers, hussars, grenadiers, artillerymen, flowers, snowflakes, tea, coffee, chocolate, flutes.

There are countless versions of *The Nutcracker* performed each year throughout the country. Sims (1996) in a survey of *The Nutcracker* productions across North America estimates that an average production employs 109 dancers and may have as many as 200 dancers filling out the cast. The multitude of costumes designed for such productions reaches a staggering number. This thesis looked at the costumes of the four principal roles within the productions as being representative of the libretto. The four characters were identified according to the names occurring in the original libretto: Clara, Nutcracker, Drosselmayer, and Sugar Plum Fairy.

OBJECTIVES

There were four specific objectives to this study.

1. To document the similarities and differences in costumes of four principal figures in productions of *The Nutcracker* between two major Canadian ballet companies, the Royal Winnipeg Ballet Company and the National Ballet of Canada.
2. To document the history of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada.
3. To add to the existing limited body of knowledge in Canadian ballet history thereby increasing awareness of ballet as an art form.
4. To document the role of tradition of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada.

JUSTIFICATION

The topic of costume history is not well documented in ballet productions in general and it has received little attention on the local or national level within Canada. In recognition of the need for documentation of dance research, the Society for Canadian Dance Studies was formed toward the end of 2000 in Toronto. The Society's mandate is to promote preservation of Canadian dance history and to increase the profile of Canadian dance studies in the academic environment and in the general populous. The value of this study appears to be timely.

The tradition of Yuletide presentations of *The Nutcracker* is a phenomenon that appears to be established in Canada and in other regions of North America. Documentation of the performance and costume history of *The Nutcracker Ballet* by the two major Canadian ballet companies will assist in enhancing the awareness of ballet in the creative arts as well as its value in society.

The importance of maintaining a production of *The Nutcracker* each Christmas season was explained by Philip Rosemond (personal communication, November 23, 2000). Mr. Rosemond has been a choreographer for twenty years and has danced principal roles in *The Nutcracker* in several different major companies in North America. He stated that most companies have determined that *The Nutcracker* is the economic basis for generating funds and sustaining the company. To exclude the production from its repertoire is to invite economic disaster during a time when monetary funds for the arts have seen drastic cutbacks.

LIMITATIONS

This study was limited to the productions of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada from its introduction into the repertoire of the companies up to and including the 2000 season.

The four principal characters of each seasonal *Nutcracker* production performed were examined. The time span of the study was a period of approximately 36 years involving productions from two ballet companies. The average number of dancers (109) would entail researching costumes of a huge magnitude even with the knowledge that new costumes would not have been constructed each year of the productions' presentation. Four prominent roles were therefore chosen as being a significant representation for documenting costume history.

Definitions

The following definitions, taken from Greskovic (1998) were used in this study:

Classical Tutu – A special short dance costume composed of a bodice, basque, and briefs with many layers of net sewn to the briefs forming a crisp, inverted umbrella shape.

Divertissement – A dance number offered to divert the audience's attention with momentary entertainment. Displays of dancing for the sake of dancing, rather than for the sake of narrative or dramatic effect.

Libretto – The text of a long musical work.

Pas de deux – The piece de resistance of the ballet structure in the classical ballet. The partnering of the leading male and female dancers in a "dance for two".

Performance – A theatrical work executed before a live audience.

Production – A theatrical work.

Romantic tutu – A dancewear costume composed of a bodice, basque, and briefs with layers of net falling from the briefs to approximately 13 inches from the floor and forming a soft, bell-like silhouette.

CHAPTER TWO

LITERATURE REVIEW

The history of Peter Tchaikovsky's *The Nutcracker* reveals a vast quantity of variations of the libretto throughout the years from that originally scored by the choreographer Marius Petipa and completed by the second ballet master and Petipa's assistant, Lev Ivanov. The Cincinnati Ballet in 1979 danced *The Nutcracker* similar to the old production by the Vic-Wells Ballet of 1934; Nureyev's controversial Royal Ballet production of 1968 reinterpreted the character personalities, and in 1966 the Stuttgart Ballet by John Cranko changed the libretto and setting of the story (Clarke, 1968; Clark, 1976; Anderson, 1979). The one aspect that has remained constant throughout in virtually all productions is the musical score composed by Tchaikovsky in 1892 (Patrick, 1998).

In 1891, Ivan Alexandrovitch Vsevolozhsky, Director of the Imperial Theatres in St. Petersburg, Russia, commissioned Peter Tchaikovsky to compose a score for a new ballet. The previous year, *The Sleeping Beauty*, with Tchaikovsky as composer and Marius Petipa as choreographer, had been a triumphant success. Vsevolozhsky was anxious to sustain the success of the company by producing another profitable ballet utilizing the talents of both Tchaikovsky and Petipa. He chose a story based on E.T.A. Hoffman's tale of *The Nutcracker and the Mouse King* published in 1816 (Wiley, 1985). Alexandre Dumas had written a popular French interpretation of the tale entitled *The Nutcracker of Nuremberg*. It was this version that Vsevolozhsky and Petipa adopted as the basis for their ballet (Anderson, 1979).

Petipa submitted to Tchaikovsky his detailed notes for the choreography of the ballet for the composer to use as his working plan. Tchaikovsky had misgivings

concerning the fragile theme of the ballet finding it without substance and lacking the beauty of *Swan Lake* or *Sleeping Beauty*, his previous successes. He felt it was doomed to fail. During early rehearsals of the ballet, Petipa became ill, leaving the choreography to be completed by his assistant Lev Ivanov (Anderson, 1979).

The Nutcracker premiered on December 18, 1892 at the Maryinsky Theatre in St. Petersburg, conducted by Riccardo Drigo and costumed by Vsevolozsky. The reviews were not favorable and it received only a lukewarm reception from the Russian audience. Although the musical score and the choreography were not appreciated during *The Nutcracker's* first performance, the costumes were praised, as reported by Wiley (1985) in a letter stating, "we read reports praising the drawings of the costumes:... one more beautiful than the last, and [they] reveal their artist's excellent taste both in elegance and in the combination of colours" (p. 204). Neither Tchaikovsky nor his critics could have predicted that *The Nutcracker* would become the most famous work of his three ballets and the *Nutcracker Suite* one of the world's best-known concert pieces.

The first important staging of *The Nutcracker* in Western Europe opened at the Old Vic and Sadler's Wells Theatres on January 30, 1934. The ballet company of Vic Wells under the direction of Russian teacher, Nicholas Sergeyev, presented a production based upon the recollections of Sergeyev from the time he spent at the Maryinsky under Petipa. When he departed from Russia for Britain, he took with him a copy of the notated scores of the original choreography from Petipa's collection. The Russian influence of *The Nutcracker* was well received in London despite the criticism of several sections of the choreography (Anderson, 1979). The Vic Wells ballet, later named the Sadler's Wells, and then in recognition of its contribution to contemporary ballet received a Royal Charter

becoming the Royal Ballet of Britain, produced the ballet under the French title, *Casse-Noisette* (Patrick, 1998).

Nureyev presented his rather controversial production with the Royal Ballet at Covent Garden, London in 1968. Often described as boring and excessively opulent with an eccentric twist of characters, it has still seen several revivals (Clarke, 1968). By 1976, the popularity of *The Nutcracker* had risen and could be seen performed during the Christmas season by four different companies, the Royal Ballet, Festival Ballet, the Scottish Ballet, and Ballet International.

By 1973, in the Lyceum Theatre in Edinburgh, Scotland, The Scottish Theatre Ballet presented its first full-length version of *The Nutcracker*. The second act had been performed the previous year and its success had led Peter Darrell to expand the production. It opened on December 19 to record advance box-office sales (Goodwin, 1974).

The Nutcracker spread across Western Europe with different adaptations although the music of Tchaikovsky would be a constant characteristic of the productions. In 1937 it appeared in La Scala, Milan with costumes produced by the artist Alexander Benois and exhibiting a departure from the original designs and story line. Paris Opera-Comique presented its version the following year. The Royal Danish Ballet, one of the oldest ballet companies in existence, staged a traditional production of *The Nutcracker* in 1971, delighting the Copenhagen audience (Anderson, 1979).

If Western Europe was entertained by *The Nutcracker*, the home of its intense popularity has become North America. The Ballet Russe de Monte Carlo is credited with its arrival on the American stage. October 17, 1940, the touring company composed mainly of Russian descendents, presented an abbreviated version of *The Nutcracker* at the

51st Street Theater, New York City. Because of the success it received, *The Nutcracker* remained in the repertoire of the company. Caught in America with the outbreak of World War II, the company remained in the United States thus becoming an American ballet company in all but its name (Maynard, 1973).

The first full-length American *Nutcracker* was choreographed by William Christensen for the San Francisco Ballet and staged in 1944. Influenced by the presence of a large White Russian balletomane community and the need to fill the vacant Opera House during the Christmas season, Christensen deliberated with Alexandra Danilova, ballerina of the Ballet Russe de Monte Carlo and the Russian-born choreographer George Balanchine (Maynard, 1973). Anderson (1979) writes that Balanchine was immensely enthusiastic about the project as “perhaps being the seed out of which would grow a new Balanchine production of *The Nutcracker* a decade later” (p. 109-112).

P. Rosemond (personal communication, November 23, 2000) clarified the beginnings of the popularity of *The Nutcracker*. In 1953, George Balanchine recognized that if marketed correctly, a spectacular production of *The Nutcracker* could generate a great deal of money for the company thus allowing the company to continue through the season with less debt. He had the foresight to see that it could become the new seasonal phenomenon. On February of 1954 the New York City Ballet, at New York City Center, presented its most costly production to date (Taper, 1963). *The Nutcracker* was so successful that it was performed the following year in December and almost doubled ticket sales. Reviewed by Walter Terry, February 3, 1954 he wrote, “It is, indeed, a real spectacle, rich in excitement, impeccable in taste and by all indications of audience response, a roaring hit” (p. 286).

Balanchine recognized the value of the rising medium of television although he remained skeptical that it would adequately portray the power of ballet. In 1958 he produced an adaptation of his *Nutcracker* for a 90-minute live broadcast on CBS. The success of this work was followed over the years by other versions during the holiday season (Fisher, 1998).

Balanchine redesigned his successful ballet in 1964 to accommodate the increased size of the New York City Ballet's new home, Lincoln Centre (McDonagh, 1983). It remains such a durable success that today its five-week run continues to be sold-out in advance of its Christmas season. The American tradition of the seasonal performance of *The Nutcracker* was firmly established with the success of Balanchine's New York creation (P. S. Rosemond, personal communication, Nov. 23, 2000).

Royal Winnipeg Ballet

The Royal Winnipeg Ballet is the second oldest ballet company in North America (Wyman, 1978). The distinction of the oldest North American ballet company is held by the San Francisco Ballet established in 1933. The development of the Royal Winnipeg Ballet grew out of the Winnipeg Ballet Club established by Gweneth Lloyd and Betty Farrally in the spring of 1938. Lloyd, with her friend Betty Farrally, had arrived from England with a passion for dance and a desire to establish a venue for ballet. The Winnipeg Ballet Club performed its first-full scale presentation at the Playhouse Theatre on June 11, 1940. Choreographed by Lloyd, it offered a program that appealed to everyone, a characteristic of the company that was its foundation for success and continued audience appeal (Wyman, 1978). The program consisted of seven *Divertissements* in the classical style set to the music of Tchaikovsky and Arensky, a three act comedy ballet *The Wager*,

and *Kilowatt Magic* which was noted as a futuristic ballet in content ("Ballet Thrills," 1940).

The Winnipeg Ballet organized itself as a professional company in 1949. Lloyd was named director of the ballet and Farrally remained its ballet mistress. The company wanted, as its objective, to obtain maximum exposure at the least cost to ensure its survival. In 1950 Lloyd left the company to reside in Toronto but maintained her role as director of the Winnipeg Ballet and contributed several choreographed works to the company (Dafoe, 1990).

In 1951 Princess Elizabeth and the Duke of Edinburgh arrived in Winnipeg during a tour of Canada. The Winnipeg Ballet gave its first Royal Command performance as the cultural offering from the city of Winnipeg on October 16 at the Winnipeg Civic Centre. The program presented to the royal couple emphasized the company's classical technique in *Ballet Premier*, etudes choreographed by Arnold Spohr and *Visages*, "dance of masks" that showed the cosmopolitanism of the prairie city ("Ballet Expresses," 1951). Shortly after her coronation in 1953, Queen Elizabeth granted the Winnipeg Ballet a royal charter. There were at that time, only two other ballet companies in the world that were designated "royal". This title proved to be a very marketable commodity when performing in other countries (Wyman, 1989).

A disastrous fire in June 1954 delayed the work of the Royal Winnipeg Ballet. The company lost its complete inventory of material possessions: the detailed notes of the many choreographies by Gweneth Lloyd, the numerous elaborate costumes from its many productions, the original musical scores, and the set designs. The company struggled over the following year to reorganize financially before its next performance (Wyman, 1978).

Arnold Spohr was appointed artistic director in 1958, a move that proved to be refreshing for the company. The Royal Winnipeg Ballet looked to Spohr, a former Winnipeg Ballet dancer, to rescue the company from its shaky financial position and restore the contemporary expression of its beginning philosophies that had been lost over the reorganizing years ("Idea," 1971). "His programming philosophy was always determined by the basic principles of entertainment on which Lloyd and Farrally had founded the company, but he was always careful to provide his dancers with work that let them grow as artists" (Wyman, 1989, pp. 82-83).

Spohr made steady progress toward fulfilling the ideals of the company and setting a future direction. Programs that appealed to the general audience were offered, guest performers appeared from other companies: the Kirov, the Royal Danish, and the Bolshoi (Dafoe, 1990). Choreographers from outside the company were invited to contribute their talent: Agnes de Mille brought her ballet *The Bitter Weird* to Winnipeg accompanied by the musical score from *Brigadoon*, George Balanchine mounted his *Pas de dix* and Neumeier contributed his contemporary *Rondo* (Wyman, 1989). Audience support grew in the 1989 season and the rigorous touring schedule with its modernistic flavor consisted of performances in 493 cities and towns, in 37 countries spanning five continents over a 30-week period (Hennig, 1989).

Brian MacDonald was appointed the first official choreographer to the company and the first appointed Canadian choreographer in 1964, contributing 14 ballets to the company. His works *Aimez-vous Bach* and *Pas D'Action* attracted the attention of Ted Shawn, North America's pioneer of dance. His invitation extended to the company to perform at the influential Jacob's Pillow Dance Festival in Massachusetts, which Shawn

had founded, was said by Spohr to be the beginning of fame for the Royal Winnipeg Ballet (Wyman, 1978).

John Neumeier became the second official choreographer to the company in 1973 and was acknowledged as one of the most important choreographers in Europe. With his European experience he brought to the company a fresh artistic interpretation and a new bold, and modern approach (Wyman, 1989). His contemporary interpretation of *Nutcracker* was performed over a 25-year period.¹

The Royal Winnipeg Ballet School was established in 1970, produced the classical ballerina Evelyn Hart and gave Spohr the opportunity to move the company into a classical direction, as he “reshaped the company’s repertoire in large part to accommodate her talents...” (Wyman, 1991, p.51). Added to the repertoire were *Romeo and Juliet* in 1981, *Giselle* in 1982, and *Swan Lake* in 1984 (Wyman, 1989). At the International Ballet Festival in Varna in 1980, Hart captured the gold medal making her the first Canadian-born, Canadian-trained dancer to achieve this triumph. The continued international successes of Hart placed the company into a new era of recognition (Dafoe, 1990).

Arnold Spohr retired in 1987 after the completion of 29 years of artistic direction and challenge. His recognition of the audience’s taste with his eclectic repertoire helped him to build a company that became internationally recognizable and accepted for its artistry and technical abilities (McLain, 1983). Successive artistic directors have maintained the integrity and the appeal of the Royal Winnipeg Ballet as a company that is acclaimed for its mixed repertoire, performing the classics and presenting contemporary works (Kelly, 1993).

¹ Neumeier called his ballet *Nutcracker* and was very particular that this title be used instead of *The Nutcracker* (T. Patterson, personal communication, June 2001).

In 1996, Andre Lewis was appointed artistic director. Trained at the Royal Winnipeg Ballet school, he joined the company upon graduation. In 1999, Lewis retired Neumeier's twenty-six year old version of *Nutcracker* and replaced it with the commissioned work of Mark Godden. His direction and vision for the company remains rooted in the history of the ballet founders.

The Royal Winnipeg Ballet company maintains the honor of being the oldest Canadian ballet company but it no longer stands alone as a Canadian cultural icon. Several years after its inception a new company was formed. From its beginnings it was envisioned as a national ballet company with the aspirations of existing without regional prejudices.

National Ballet of Canada

In 1950, the idea of forming a National Ballet Company for Canada situated in Toronto was considered. The success of the previous Ballet Festivals organized as a showcase for Canadian talent and intent on promoting interest in ballet across the country, led three society women to begin the planning for a company that would represent the nationalistic spirit of Canada (Barnes, 1997). Mrs. J.D. Woods, Mrs. R. B. Whitehead, and Mrs. F. J. Mulqueen spearheaded the search for an artistic director (Whittaker, 1967). An invitation was extended to Celia Franca, a former ballerina of Sadler's Wells Ballet and a choreographer working as a free lancer in London, to serve as artistic director. Franca's range of experience, her following in the contemporary English ballet tradition, and her training in the principles of the Cecchetti method set the direction for the beginnings of a new Canadian ballet company (Wyman, 1989). The Cecchetti method was established by Enrico Cecchetti who laid down a strict routine of set daily exercises examinable by The

Imperial Society of Teachers of Dancing which had raised the standard of dancing and teaching throughout Europe (Greskovic, 1998).

On November 12, 1951, the Canadian National Ballet which had a name change to the National Ballet of Canada in January 1952, performed its first full program at the Eaton Auditorium in Toronto. Choreographed by Franca herself, the program was designed for broad appeal to, as yet, an unsophisticated audience. Well known works were performed, *Les Sylphides*, the *pas de deux* from *Giselle*, the Polovetsian dances from *Prince Igor*, and *Dance of Salome* (Whittaker, 1967). The opening performance was conducted by a young unknown, George Crum who would remain the company's musical director and conductor until 1984 (Neufeld, 1996).

Franca established an artistic support group to strengthen the company and encourage its growth. Two individuals, Betty Oliphant and Kay Ambrose, became known for their significant contribution to the company. Oliphant had known Franca in England during their early days of dance training. She followed a teaching career that brought her to Canada to become one of the founding members of the Canadian Dance Teachers Association (Oliphant, 1996). Ambrose was also from England with a background in writing and illustration and author of several short works on the technical aspects of ballet. Her collaboration on an unfinished work with Franca, brought her to Canada in 1951 (Neufeld, 1996).

Betty Oliphant's association with the company as ballet mistress began in September 1952. She commenced the task of schooling the company dancers in the demanding technical method of Cecchetti. When the National Ballet School was founded in 1959, Oliphant implemented the Cecchetti method in the teaching program of the school

(Oliphant, 1999). Of Oliphant, James Neufeld (1996) stated, "After Franca, she exercised the single most decisive influence on the schooling of its dancers, both as a ballet mistress and as teacher and mentor of the children who aspired to join the company" (p.40).

Kay Ambrose applied her skills to every technical aspect of the operation of the company, after joining the group in September 1952 as public relations officer. At a time when financial resources were strained, Ambrose took charge of set design, became the resident designer reproducing costumes for the productions, acted as therapist and physiotherapist to the company of dancers, and fostered publicity for the company. She was Franca's strong ally in establishing the basis of the company until her departure a decade later (Neufeld, 1996).

The early years of the National Ballet of Canada were modeled on Sadler's Wells, a renowned English company dancing at Covent Garden, whose principles and ideals Franca had brought with her to the new company in Canada. She was interested in establishing the classical style of ballet at the National Ballet. The first resident choreographer was not appointed until 1963. Franca discovered Grant Strate in Edmonton, Alberta studying law and involved in modern dance. Strate initially served as a character member for several years, learning the vocabulary and principles of classical ballet before being entrusted with the choreography of the company (Wyman, 1989). His avant garde attitude led him to an interest in Balanchine and other American choreographers and a belief that the National Ballet should look toward America for direction rather than to the European form of dance that was considered purest in its style. Franca however, held steadfast in her views for the direction of the company (Neufeld, 1996).

In the spring of 1964, the National Ballet of Canada moved from the small Royal Alexandra Theatre to the larger O'Keefe Centre. The spacious theatre allowed for larger works to be added to the existing repertoire (Maynard, 1971). The production of John Cranko's *Romeo and Juliet* the same year, established the reputation of the company as a principal producer of the fully scored classics (Wyman, 1989).

A wave of nationalism swept across Canada during the 1960s. In 1964, the Canadian government under Prime Minister Lester B. Pearson, gave the country a distinct national flag, the maple leaf. In 1967, the centennial celebrations of Confederation were taking place and that same year saw the opening of Expo in Montreal. In 1969, the new Canadian \$46.4 million National Arts Centre was opened in Ottawa to encourage the performing arts throughout Canada. The National Ballet of Canada officially opened the opera house at the Centre with its premier of French choreographer Roland Petit's ballet *Kraanerg* (Maynard, 1971). The national pride for all things Canadian came at an excellent time for the National Ballet of Canada.

Max Wyman (1989) stated, "Expo and the centennial ... made the arts politically desirable-as image-enhancers abroad, and as tools to develop and define a distinctly Canadian culture at home and as the political desirability of the arts grew, the purse-strings loosened" (p. 140). In 1967, with increased funds from the Canada Council, the National Ballet of Canada added the new lavish production of *The Nutcracker* and an equally lavish remaking of *Swan Lake* to its repertoire. These additions further amplified the tone of a classical ballet company (Wyman, 1989).

The following year, Franca choreographed the full-length ballet *Cinderella*. Despite having the knowledge that the company was under strained financial

circumstances, she felt it was important to have a new ballet. Production costs soared far above the budget before *Cinderella's* opening on April 15, 1968. Reviews of the ballet were poor and it survived only thirteen performances. The National's Board of Directors placed Franca's work under close scrutiny. Franca was unable to accept the board's financial responsibility at the expense of her artistic freedom. With the company in financial difficulty and Franca's artistic authority being questioned, Celia Franca resigned. She would later withdraw her resignation but would never again exert her strong influence upon the company. Franca took her final leave from the company in 1975 (Wyman, 1989).

In the fall of 1975, Alexander Grant was appointed artistic director. His background as principal dancer with the Royal Ballet at Covent Garden and his association with the choreography of Frederick Ashton brought to the National Ballet of Canada a fresh approach (Neufeld, 1996). In the first three years with the company, Grant included five of Ashton's story-ballets, productions that were abstract rather than classical, forcing the company in new directions. He continued to experiment with original works by the National Ballet School prodigy, James Kudelka, as well as with Constantin Patsalas, and Ann Ditchburn. However, the new resulting identity crisis for the ballet company did not sustain the box office appeal and Grant was released from his contract (Wyman, 1989),

Erik Bruhn was artistic director from 1983 until his death in 1986. His long association with the company and his international reputation and experience, helped to restore the self-image of the company and win the respect of the Canadian audience. His emphasis on teamwork, responsibility, and the creation of new opportunities for young dancers, aided in the formation of an energized and artistic ballet company (Neufeld, 1996). The addition of Canadian modern works, performed by Canadian artists from

outside the company, led the National Ballet of Canada to an expression of Canadian culture (Wyman, 1989). His bold direction for the company had also given it a long awaited international recognition.

During a short interim period of 1987-1989, the National Ballet of Canada existed under a co-artistic directorship of Valerie Wilder and Lynn Wallis acting as guides, along with Glen Tetly who initiated the works of Sir Kenneth MacMillan's *Song of the Earth* in 1987 and *Gloria* in 1989. Tetly placed his focus on contemporary works while rotating the company's existing classics (Neufeld, 1996).

Reid Anderson who had been a member of John Cranko's Stuttgart Ballet was chosen as artistic director in 1989. His production in 1992 of Cranko's *The Taming of the Shrew* sustained popular audience appeal and was central to the financial support of the company. In the same year he appointed James Kudelka as artist in residence and supporting choreographer (Citron, 1994). By 1996, the decrease of funds to the National Ballet by government cutbacks initiated the decision by Anderson to return to the Stuttgart Ballet (Neufeld, 1996).

In February 1996, James Kudelka was appointed as the new artistic director of the National Ballet of Canada marking the first time in the National Ballet's history that the company was to be directed by a choreographer. Kudelka had a long relationship with the National Ballet beginning as a student in the National Ballet School at the age of ten. He had joined the company upon his graduation as a member of the corps de ballet. From 1981 until 1990 he was a principal dancer with les Grands Ballets Canadiens, rising to the position of resident choreographer (Citron, 1994). He returned to the National Ballet as artistic director under Reid Anderson bringing with him his unique ability to marry

classical ballet tradition to the freedom of modern movement. The works of Kudelka are known for their diversity and emotional depth and their inventive choreography on themes of love, sex and death (Fisher, 1998).

Performance Costume

Costume plays an important and diversified role in the performing arts. Costume is as old as the representation of man expressing emotion and conveying the rites of religious beliefs in primitive societies. The purpose of costume has always been to attract the eye and appeal to the audience, intensified by the frame or setting surrounding the event (Hollander, 1978). The history of costume in performance was traditionally related directly to the historical image of dress of the period. Performers of the court ballets during the reigns of King Louis XIII and Louis XIV dressed luxuriously expressing the extravagance of the time and the power of the spectacles with disregard for appropriateness of character portrayal (Jonas, 1992). During the second half of the eighteenth century reformers such as Diderot and Voltaire in France, initiated a realistic aesthetic movement in which costume emulated the character but with disregard for the surrounding backdrop (Clarke & Crisp, 1973). With the stage revolutions of the twentieth century, costume was recognized as an integral part of the entire performance, one that forms a component of the visual unit of the production (Laver, 1964).

Costume in modern performance establishes character identification of the performer and invites immediate participation from the audience as they begin to interpret the life or movements of the imaginary person. The effect of the visual portrayal suggests the life, conditions, and personality of each character that will be known to the audience for only a short period of time. It permits the audience to make an interpretation of the

character and enter into the meaning of the text (Crampton, 1972). It is an active part of the communication system between the performer and the spectator.

The atmosphere of the performance is reflected in the costume as it signifies the mood, time, and place of the action by the use of fabric texture, silhouette, and color (Motley, 1992). Texture elicits clues: satin is associated with luxuriousness and refinement, soft wool and fleece denotes feelings of coziness and warmth, velvet speaks of richness, rough muslins and burlap evoke the feeling of poverty. The noted costume designer Karinska stated that fabric influences audience's perceptions of the character in addition to affecting the performers reactions to the costume as they respond to the sensory feel of the materials (Bently, 1995).

Color portrays the symbolic essence of the character and emits emotions that we have come to identify with specific meanings. The use of color is the illustration of words conveying action and reaction both in the actor and in the audience (Komisarjevsky, 1932). Employing red alludes to excitement or passion, yellow imparts the joy of sunlight, purple the suggestion of royalty, white the symbol of purity, and black the perception of a villain or death (Ingham & Covey, 1992). The use of color within the context of costume function is a complex issue involving the sciences of physics, chemistry and psychology and is beyond the scope of this thesis but is certainly relevant to the understanding of costume performance.

Komisarjevsky (1932) emphasizes the role costume plays in assisting the performer in the interpretation of a character. S. Kaiser (1990) expresses the process in terms of how a performer embraces a role. The performer internalizes the role as a self-concept and is able to communicate this image for the period during which the costume is worn. The

internalization of the performer's role projects an immediate impact upon the audience assisting in the interpretation of the event.

Ballet in performance requires a very visual portrayal of character in costume in a medium where there is no spoken word. Ballet costume accentuates the line and movement of the body but adheres to the basic functions of all performance costume. It is not only a wrapper for the dancer's body, it communicates action and character and reinterprets the performance through its shifts in meaning.

The following chapter outlines the methodological approach for this study. In particular, historical research is reviewed.

CHAPTER THREE

METHODOLOGY

A research methodology was developed to carry out the objectives of the study. There were four determined objectives within this research. The first objective was to document the similarities and differences in costumes of four representative figures in productions of *The Nutcracker* between the Royal Winnipeg Ballet and the National Ballet of Canada. The second objective was to document the history of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada. The third objective was to add to the limited body of knowledge in Canadian ballet history, thereby increasing awareness of ballet's art form. The fourth objective was to document the role of tradition of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada. The research method employed to meet these objectives was archival. Analysis was assisted through the use of a data collection sheet and a classification system. This chapter examines the research approach, preliminary research, a classification system for analysis, identification of archives, and data collection.

Research approach

This thesis is a historical study comparing ballet costume from specific productions of the National Ballet of Canada and the Royal Winnipeg Ballet in addition to determining audience appeal and establishing traditional attendance at the performance of *The Nutcracker*. It is dependent upon archival research and incorporates a comparative analysis.

Skjelver (1971) states that the historical method of research provides the necessary elements for the research process: integrity, objectivity, and scholarship. Layson (1998) on writing of historical dance research supports the necessity of primary documentation of sources as a means of historical evidence for interpretations of characteristics relating to dance and dance costume. Carter (1998) writes of the state of transition of dance studies in order to ensure the validity of its research in an area where analysis in the arts in general and dance in particular, has traditionally been treated with suspicion for its analytical nature. Layson (1998) reports that the use of visual and audio sources are being established as primary sources for costume and dance interpretation and will have a greater emphasis in the future of dance methodology.

The historical method of Skjelver's paper provided the framework for this study. Skjelver (1971) divides the approach to classification of sources into two categories, remains and records. The method for use in this study was one of records. Records were subdivided into mute and verbal designations. Mute records included photographs, drawings, and paintings that required analysis and interpretation of their intrinsic characteristics. In this study, photographic evidence was the principal source of visual documentation. Verbal records which may be oral or written are the traditional source of documentation for the historical method and rely heavily on primary source documents. Such documentation included the use of theatrical programs, costume bibles, and written documents as provided in archival holdings.

Costume historians have long turned to the use of paintings as a method of documenting costume where a scarcity of extant garments exist. Naomi Tarrant (1995) illustrates from the works of the artist Allan Ramsay, the process of interpreting costume

information while being vigilant of artistic expression and the difficulties in the use of portraits. Claudia Kidwell (1997) interprets costume through the portraits of artist John Copley reviewing the problems posed in reliably identifying and interpreting dress with accuracy in paintings. The introduction of photographic replication in the 1830s provided a further avenue for costume documentation where paintings or surviving garments may not exist or may not be of sufficient numbers. Gerilyn Tandberg (1987) studied late nineteenth century immigrant clothing on the northern plains of the United States. Surviving photographs from four Scandinavian families were used to reveal the influence of the motherland clothing on the accepted clothing of the northern plains area. John Adams-Graf (1995) documented the various styles of shirts worn by the gold miners in California during the years of the gold rush from the use of daguerria-type images.

Classification system

A classification system was developed patterned on two existing systems as outlined below. A combination of both systems best meets the needs for analyzing the data obtained in this study.

The first classification system was based on the development of a model by Pamela Schlick (1988). The system identifies and organizes artifact information for identification, and dating through a hierarchy. The primary classes in Schlick's system are garment and accessory with subcategories of each class. See Appendix A.

The second classification system of Roach-Higgins and Eicher (1992) provided a scheme for cross-referencing body modifications, ways of changing the perception of the

body and body supplements, which create illusion of body characteristics, with properties as a medium for interpreting identity. See Appendix B.

Table 1 outlines the combined classification systems formulated for categorizing visual properties of costumes. This system, borrowing from Schlick, enables the simplicity of identifying categories while including nomenclature adapted from Roach-Higgins and Eicher (1992) that would best categorize the study of ballet costume. Cross-referencing these categories with selected visual properties that are pertinent to this study, is an adaptation of Roach-Higgins and Eicher's classification system. This modified classification system was used to develop a collection sheet and was also used in the comparative analysis of ballet costume from the Royal Winnipeg Ballet and the National Ballet of Canada.

Table 1. Classification system for types of costume and their properties

Visual Properties					
Costume	Silhouette	Design Line	Detail	Volume	Color/ Value

Body Torso

A. Dancewear:

- wrapped
- suspended
- shaped

B. Tutu:

- romantic
- classical

Body Extremities

- headwear
- arm
- leg
- footwear

Accessories

- attached
 - unattached
-

Silhouette refers to the general outline of the form or the shape of a garment.

Design Line defines a form or space that may be straight, curvilinear, soft, hard, harsh, faint, or combinations of lines that evoke visual interpretations. The evaluation of design lines was based upon the work of Marian L. Davis (1987), a noted authority on visual design.

Detail refers to simplification or exaggeration of the costume elements. In this study it will be recorded as complicated detail or uncomplicated detail.

Volume is the amount of space that a character occupies or contains. In this study the volume of the costume will be referenced in relationship to the body of the character and measured as small, medium, or large in volume.

Color/Value: In this study it will not be possible to view all the images in color, therefore a sense of the value (lightness or darkness of the costume color) will be recorded. The color value will be referenced as light, medium, or dark.

The preliminary research was conducted in three stages. First, the researcher explored books and periodicals on the historical background of the National Ballet of Canada and the Royal Winnipeg Ballet to facilitate the understanding of the unique spirit

and character of each company. The history of *The Nutcracker* was traced from its roots in St. Petersburg, Russia, to the spread of the production in Western Europe and terminating with its arrival on the North American continent, in order to establish context.

From this research, four characters were chosen as representative of the costumes of *The Nutcracker*. These characters, Clara, Herr Drosselmeyer, Nutcracker, and the Sugar Plum Fairy are principal roles within the production of *The Nutcracker*. As each production may have as many as 200 dancers, many with costume changes, it is not feasible to examine costumes of the entire cast. The preliminary research revealed that each company has produced two productions of *The Nutcracker*. In choosing four characters to examine within four productions, there will be a minimum of 16 costumes. Expecting to find at least one costume change per character, the number of costumes increases to 32. The possibility exists that costumes worn in performances of the four productions may have been replaced or rebuilt increasing the number of costumes examined.

Secondly, primary documents were examined for visual information on selected costumes from *The Nutcracker* in addition to examining supporting information on productions of *The Nutcracker* presented by the Royal Winnipeg Ballet and the National Ballet of Canada. These sources primarily involved performance photographs, souvenir programs, histories of the ballet companies, newspaper reviews, and popular publications. Primary source materials also included costume bibles which frequently contain photographs of designer renderings in addition to their costume sketches.

Lastly, the information collected from the primary documents was analyzed to draw conclusions concerning costume similarities and differences between the Royal

Winnipeg Ballet and the National Ballet of Canada and to document the role that tradition played in the production of *The Nutcracker*.

From the preliminary research conducted the following holdings and materials were used to support the research objectives.

Identification of Archives

- National Ballet of Canada archives, Toronto
- Royal Winnipeg Ballet archives, Winnipeg
- Toronto Public library archives, Toronto
- University of Manitoba Dafoe Library archives, Winnipeg
- University of Toronto archives, Toronto

Data collection sheet development

An initial data sheet had been developed modeled after a data collection sheet by Clayton-Gouthro (1996) to record characteristics of the representative costume from the visual archival sources. See Appendix C. Units of analysis were identified to establish a consistency during recording of the data. The purpose of this recorded data was to aid in determining possible correlations that existed between the costumes of the Royal Winnipeg Ballet and the National Ballet of Canada.

CHAPTER FOUR

NATIONAL BALLET OF CANADA

The process of archival research at the National Ballet of Canada was specific to two productions of *The Nutcracker* ballet. The first production relevant to this study was Celia Franca's presentation of *The Nutcracker* which premiered at the O'Keefe Centre in Toronto on December 26th, 1964 (See Appendix D). The second production of *The Nutcracker* I researched at the National Ballet of Canada archives was choreographed by James Kudelka and opened at the Hummingbird Centre (formerly the O'Keefe Centre) on December 21, 1995 (See Appendix E). Celia Franca's successful production ran consistently each year for thirty one years, followed immediately in 1995 by James Kudelka's new vision of *The Nutcracker* currently in the company's repertoire.

Following the parameters of this study, the four costume characters that I analyzed from the National Ballet's Franca and Kudelka productions of *The Nutcracker* were the principal roles of Clara, Drosselmayer, the Nutcracker/Prince, and the Sugar Plum Fairy. Although these characters were the focus of the analysis, the set design and other costumes within the production were used to reference specific points of interest. The sources of documentation found consisted of photographs, designer sketches, costume bibles, souvenir programs, newspaper reviews, and popular magazine reviews referencing *The Nutcracker*. The materials varied for each production and are listed within the findings of each production that follows.

The Nutcracker of Celia Franca, 1964-1994

The primary source materials located at the National Ballet Archives for Celia Franca's *The Nutcracker* were extensive for photographs throughout the history of the production. The records contained in excess of 600 black and white prints comprising numerous photographs showing detailed views of the costumes worn by the four principal roles chosen for this study. The surviving costume bible for this production was however, scanty in content and contained no original costume sketches by designer, Jurgen Rose. Of invaluable information were the in-house production notes, written for each new production of *The Nutcracker*. Ballet Notes contained information on the libretto of *The Nutcracker*, a synopsis of the choreography, the history of music by Tchaikovsky specific to *The Nutcracker*, and notes on the various designers involved with the production. The archives contained an extensive file of newspaper articles and reviews on Franca's production that was valuable in tracing the tradition of *The Nutcracker* at the National Ballet of Canada.

The Toronto Public Library maintains a small collection related to the National Ballet of Canada. Included within this collection were two costume designs by Jurgen Rose. Unfortunately, they were not the character roles specific to my work but provided a flavor for the production when looking at other costumes.

Franca Begins The Nutcracker, 1964

In response to the need to produce a spectacular ballet for the National Ballet in order to increase Canada Council grant funds and to move the company into a new phase of growth, Celia Franca acquired John Cranko's *Romeo and Juliet*. The opening of

Cranko's successful story-ballet during the 1963-64 season, propelled the National Ballet into a new sphere of productions and company expansion (Neufeld, 1996). Anxious to follow up on the success of the company's full length *Romeo and Juliet*, Franca choreographed her interpretation of *The Nutcracker* with costume and set designs by Jurgen Rose (Neufeld, 1996).

The National Ballet's in house publication of *Ballet Notes* (1993), reported that once Franca had decided to create her own production of *The Nutcracker*, she relied upon her own past dance experiences in *The Nutcracker* and the original work of Marius Petipa and Lev Ivanov. Franca followed the Russian version that had been brought to England by Nicholas Sergueyev, the one-time ballet master at the Maryinsky Theatre in St. Petersburg. Sergueyev had produced the ballet for the Sadler's Wells Theatre Ballet in 1934 and Franca herself had performed in the production. She followed the basic story, retained the music of Tchaikovsky and as a choreographer, combined the original choreography and that of the Sadler's Wells Ballet, with material of her own design.

The set designs and the costume designs for The National Ballet of Canada's production of *The Nutcracker* were crafted by Jurgen Rose. Rose's designs for Cranko's *Romeo and Juliet* were lavish and filled the stage of the vast O'Keefe Centre. Franca recognized the suitability of Rose's work for her intended spectacle of *The Nutcracker* (Whittaker, 1967).

Born in Bernburg, East Germany in 1937, Rose was recognized in his native land and on the international level as a notable designer for ballet, opera, and theatre. At the conclusion of World War II, a proliferation of German ballet companies appeared, most notably the outstanding achievements and successes of the Stuttgart Ballet (Clarke &

Crisp, 1978). Rose began his collaboration with John Cranko at the Stuttgart Ballet in 1962, creating *Romeo and Juliet* and continuing with the work of *Swan Lake*.² In 1978 he was awarded the John Cranko Prize for his designs at an exhibition held in Stuttgart. Rose collaborated on several ballets with artistic director of the Hamburg Ballet, John Neumeier. Neumeier's controversial *Nutcracker*, with designs by Rose would later be staged for the Royal Winnipeg Ballet. The career of Rose included a proliferation of opera designs which encompassed the Vienna State Opera, the Munich State Opera, the Hamburg State Opera, the Royal Opera of London, and the Salzburg Festival (Ballet Notes, 1964). This vast range of experience in design and Jurgen Rose's former association with Franca through Cranko's *Swan Lake* was well suited to a creative and productive liaison between Franca and Rose for the 1964 production of *The Nutcracker*. When The National Ballet Company premiered *The Nutcracker*, Ralph Hicklin of The Globe and Mail wrote, "The chief triumph of the production is that of Jurgen Rose, the young German painter who designed the settings and costumes" ("Evening's Nutcracker," 1964).

Franca created her story version of *The Nutcracker* with an eye to its translation into a theatrical spectacle. This accomplishment involved the collaboration of choreography, set design, and costume with the focus always maintaining the integrity of the dancer and the movement of dance. The story was enhanced by the set design that conveyed the time and place of the narrative and the costume reflected the characterization of the roles. The interpretation and analysis of costume was generated by the story. The following information contains the libretto of *The Nutcracker*, choreographed by Celia Franca that premiered on December 26, 1964 (Souvenir program, 1964).

² The *Swan Lake* production was later performed at the National Ballet of Canada as well as other works designed by Rose including *Onegin*, *Firebird*, *Poeme de L'Extase*, and *Traces* (Ballet Notes, 1964).

Libretto

Act I, Scene I: Home of the Silberhaus family, Victorian Era³

President and Mrs. Silberhaus prepare for the Christmas Eve celebrations behind the locked doors of their living room. The focus of the preparations is the decorating of the Christmas tree in anticipation of the arrival of their guests. There is a great amount of activity as the presents are carefully placed beneath the tree and the household servants ready the room for the party.

Through the keyhole of the locked door, Clara and Fritz, the Silberhaus children, peer excitedly through the keyhole. The guests make their arrival and soon there are many excited children joining Clara and Fritz to gaze through the keyhole at the magnificent, glittering Christmas tree. Suddenly, the doors are thrown open and all the children hurl themselves into the room. The excitement is followed by the exchanging of gifts, dancing, and the creation of a wonderful party atmosphere.

In the midst of the merry-making, Councilor Drosselmeyer, the magician, arrives mysteriously from behind a screen of smoke. His unnatural appearance frightens some of the children but when he begins to distribute the toys he has brought for them, they respond to his kindness and generosity. Drosselmeyer has brought with him two special boxes filled with enchantment. Out of the boxes step four life-size clockwork toys: a Soldier, Columbine, Vivandiere, and Harlequin. To the delight of the entire party, the toys are wound up and begin to magically dance.

The young girls begin a parade around the room with their new doll carriages while the boys harass them. Clara is so upset at the behaviour of the boys she begins to cry.

³ The Victorian Period in costume falls within the life of Queen Victoria. The Nutcracker was first performed in 1892 and many versions now performed are set in the Victorian period.

Drosselmeyer presents her with a Nutcracker doll to bring back her happiness. Fritz is jealous of the present given to his sister and grabs the Nutcracker, smashing it on the floor.

After the guests depart, Clara places her injured Nutcracker doll beneath the sparkling tree and goes to her bed but is so filled with the excitement of the events, that she is unable to fall asleep. Against her mother's warnings that the living room is inhabited by mice at night, she creeps into the living room at midnight to find her Nutcracker doll. She is confronted by the King of the Mice as she enters the room and hastily runs to rescue her Nutcracker only to discover that he has turned into a little boy. Dramatically, the entire room begins to grow, the walls become higher, the Christmas tree rises up out of sight and all the toys come alive and begin to dance.

The King of the Mice and his army of mice enter into a great battle with the dancing toys. The Nutcracker takes charge with the aid of his army of toy soldiers and begins to fight a fierce battle. Clara enters the conflict with her toy cat as her weapon. The Mouse King is so terrified of the cat that he falls to the floor and dies, ending the battle. The Nutcracker boy is transformed into a handsome prince and rewards Clara for her bravery by taking her on a journey in a sleigh pulled by reindeer.

Scene II: The transformation to the Land of Snow

Clara and the Nutcracker travel to the Land of Snow where they are surrounded by glimmering icicles and a land of wonderment. The Snow Queen emerges from within a giant iceberg and performs a pas de deux with the Prince. The Snow Maidens enter and perform the Dance of the Snowflakes followed by the entrance of two giant snowmen and a swirl of falling snowflakes.

Act II

Clara and the Prince continue their journey passing through winter, spring, summer, and fall until they come to the Palace of the Sugar Plum Fairy in the Kingdom of Sweets. The Sugar Plum Fairy descends from the sky in her gondola and requests that Clara recount the story of her past adventures. In honor of Clara's bravery, the Sugar Plum Fairy throws a party and the divertissement is introduced.⁴ Dancers from Spain, Arabia, China, and Russia perform. Marzipan Shepherdesses and Mother Gigogne, who wears an enormous hooped skirt from under which 12 children appear, follow the exotic dancers in their own display of fun. The beautiful garden comes to life in a dance of the Waltz of the Flowers. The famous pas de deux of the Sugar Plum Fairy and the Nutcracker follows the divertissement.

The party ends, the dancers disappear, and Clara is left standing in a flood of moonlight, holding her Nutcracker doll and wondering if it was all but a dream.

1964 Costume Findings of The Nutcracker

Costume, set design, and dance form an interrelationship within each component, serving to support the libretto. The line of dance is always the most important ingredient in a ballet. The interpretation of costume is closely allied to the dance line and visual elements of the set design are often repeated in the costume. This is evident in the 1964 *Nutcracker*.

The main set design for this production was an abstract impression of a winter scene (see Figure 1). The geometric shapes and sharp angles of prisms, diamonds, and

⁴ A divertissement is interjected into the ballet as a form of pure dance to entertain the audience. They began in the court ballets and opera ballets as spectacles of song and dance (Greskovic, 1998).

triangles evoked the impression of snowflakes and icicles. Ralph Hicklin of *The Globe and Mail* wrote, “Rose’s settings are in an idiom that occasionally threatens to become art nouveau with its insistence on breaking up every form into sharp, angular, prismatic fragments” (“Evenings *Nutcracker*,” 1964). This cubist approach to the backdrop was reflected in the costumes of the principal characters.

The costumes for Franca’s *The Nutcracker* were constructed by the wardrobe department of the National Ballet which at that time was located in the St. Lawrence Market area of Toronto. In the wardrobe department, 201 costumes were created that were repaired or replaced over the 31 years that Franca’s *Nutcracker* was performed by the National Ballet of Canada but the costumes always maintained the original designs of Jurgen Rose.

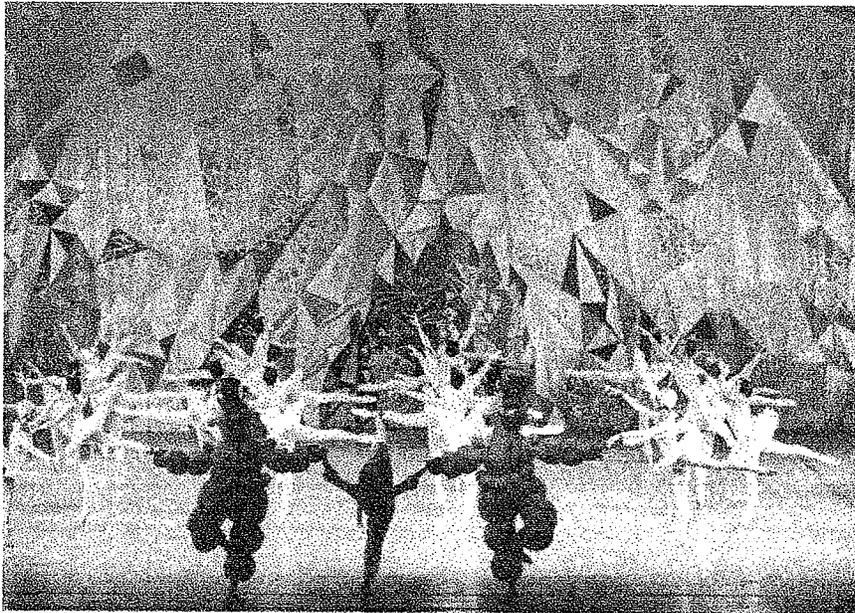


Figure 1. Set design by Jurgen Rose with the National Ballet of Canada corp. (n.d.). Courtesy of The National Ballet of Canada. Ken Bell photographer.

Drosselmeyer

Drosselmeyer's costume was examined from several black and white photographs taken over the span of the production. The costume consisted of three main sections of a tailcoat, waistcoat, and trousers (see Figure 2). The silhouette was distinctly defined and bold and evoked the essence of the Victorian Period. During the nineteenth century the three-piece tailcoat ensemble was worn during the day and the evening for all dress functions. The cut of the "dress coat" as it became known, was altered as fashion changed throughout the period. Alterations were made in the shape and size of the collar, lapels, length of tails, placement of the waistline but it remained the fashionable dress coat (Waugh, 1968). The cravat worn by Drosselmeyer further drew the costume into the nineteenth century.



Figure 2. Jacques Gorrissen as Drosselmeyer 1982. Courtesy of The National Ballet of Canada. Andrew Oxenham photographer.

The coat portion of Drosselmeyer's costume had bold, shiny vertical stripes in contrast to the dark background of the fabric. The lapels and cuffs were large and of smooth surfaced fabric standing out from the main body of the coat. The waistline was fitted with the attached tails cut at the back hip. The sleeves were puffed at the upper arm tapering to a slim wrist width. The waistcoat was of light colored fabric in contrast to the dark tailcoat with a vertical closing of centre front buttons.⁵ The trousers were slim fitting and tailored in dark fabric.

In Act 1 of the libretto, Drosselmeyer's central role was enhanced by his costume. The dignity and distinction of his character was emphasized by the formality of his tailcoat, which set him apart from the dress of other cast members who are dressed in informal daywear. The long line of the tailcoat, the slim fitting of the trousers, created a vertical line of focus. The line was repeated in the stripe of the tailcoat fabric and the center front closing of the waistcoat creating a unity of direction. This vertical line attracts the attention of the viewer conveying a vision of height, stature, and importance. The lines were distinct and hard-edged which highlighted the masculinity of Drosselmeyer. Weight was given to the costume and to the character with the volume created at the shoulder line from the full top sleeve. This extended the length of the horizontal shoulder line that we have learned to associate with strength and power. Contrast between the upper torso and bottom torso through fabric choice further increased the sense of enlargement in the chest area. The large lapels supported the projected feeling of Drosselmeyer's importance, as did the attached detail of the sash hung diagonally across his chest. A sash would have been a signifier of a person of civic prominence, Drosselmeyer the Councilor.

⁵ A waistcoat is worn under the outer or suit coat of a man's dress. During different time periods in history, its shape and length altered. Today it is called a vest.

The volume of costume on the body of the character of Drosselmeyer appeared as medium in relation to the dancer's body, due in part to the achieved visual width created by the upper torso. The full-bodied upper portion of sleeve and the cut away back tails stood free of the body and generated space from the actual torso.

The general visual impact of value in the costume was dark. Although there were areas of lightness as evidenced by the exposed portion of the shirt and vest, the unity created by the dominant pieces of tailcoat and trousers established a predominant value of dark.

Prince

The Prince appeared in Act I and Act II and was studied from a range of black and white photographs from the 31-year history of Franca's, *The Nutcracker*. In both Acts in which the Prince appeared, the intent of the costume was clearly to focus on the dance itself as the primary objective and by decoration to unify the simplistic leotard with the costumes surrounding the Prince.

In Act I, the primary costume of the Prince was the traditional leotard and classical tunic (see Figure 3). The light value of the leotard ensemble produced a high contrast against the dark stage design that gave a visual pull toward viewing the Prince while serving the purpose of highlighting the movement of the dance. The vertical smooth, sleek lines accentuated the dancers flow of movement and produced a feeling of force and strength in the character of the Prince. The tunic top mirrored lines of the set design with sharp angles of embroidery suggesting angular, crystalline snowflakes.⁶ The puffed sleeve detail gave accentuation to the arm in a costume of one color value. The tunic and body

⁶ The male top that is worn over skin-fitting leotards is generally called the tunic (Harrison, 1975).

tights followed the form of the body in a simple line that gave the costume in relation to the body an appearance of small volume.

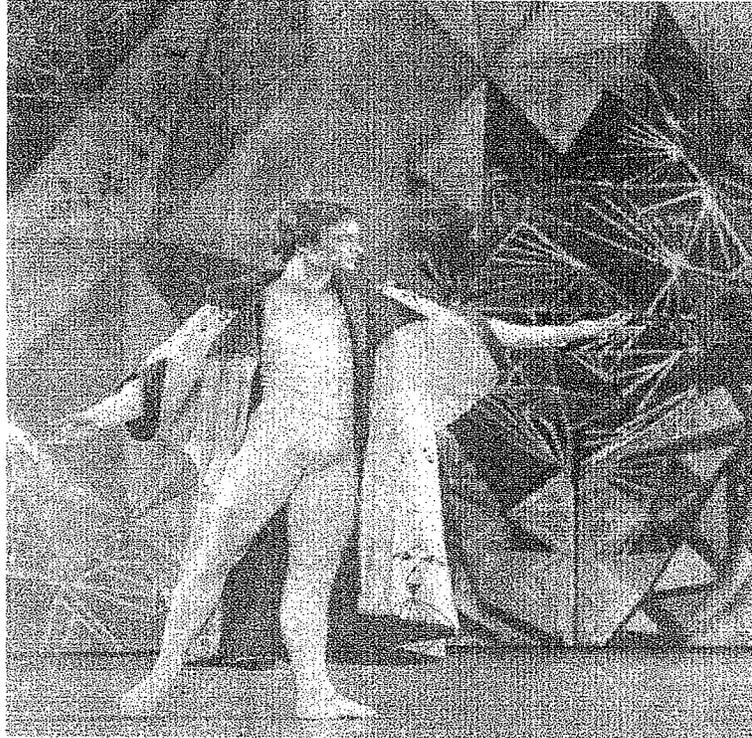


Figure 3. Raymond Smith as the Prince in Act I (n.d.). Courtesy of the National Ballet of Canada. Andrew Oxenham photographer

A cape worn by the Prince made a brief appearance in Act I. Light in color value, the patterns of Rose's intricate set designs were recreated by embroidery on the body of the cloak. The very large lapels were cut in the same manner as Drosselmeyer's tailcoat. The dark interior lining of the cloak enabled the silhouette of the dancer to be always visible when the cloak was opened during the dance movement of the Prince. However, rather than a princely feel, it projected itself somewhat as a magician's cloak, perhaps due to the added pop art design details that are not associated with royalty.

The costume of the Prince in Act II was very similar to the costume worn in Act I (see Figure 4). The photographs viewed defined the classic tunic and leotard, fitted to the

body and accentuating the long line of the dancer. The color value of the costume in Act II was dark, a reversal of the color value in Act I. The design of the leg o' mutton sleeves gave the essence of the time period.⁷ Once again the unity of the production design was incorporated into the surface detail of the tunic. There was extensive reproduction of the set's abstract patterns on the bodice and sleeves. A prominently visible wide V shaped neck also repeated the triangular designs carried throughout the production. The bold, sharp edges produced by the color value and the distinctive detail appeared dramatic.



Figure 4. Clinton Rothwell as the Prince, Act II (n.d.). Photograph courtesy of the National Ballet of Canada.

⁷ The leg o' mutton sleeve, also called the gigot sleeve, was full at the top of the shoulder and gradually tapered down to the wrist. It resembles the leg of a lamb, hence the name. This sleeve was popular in women's dress during the 1890s.

Clara

I studied black and white photographs from Act I and Act II for Clara's costume. Her role in the party scene of *The Nutcracker*, called for a child like party dress with matching pantaloons. The bell shaped skirt, fitted bodice, and pantaloons, were suggestive of the Crinoline Period during the 19th century (see Figure 5).⁸ The costume line was soft, flowing, graceful, a dress designed for lyrical movement in the dance. The bell shaped silhouette of the skirt appeared medium in volume when viewed in relationship to the dancer's body. The dress was light in color value. Again, the repetition of an angular detail found in other costumes was demonstrated in Clara's clothes. The Van Dyke collar, the hem of the petticoat, and the edging of the bloomers were well-defined representations of triangles, sharp angular lines already noted in Rose's designs.⁹



Figure 5. Jennifer Orr as Clara (n.d.) Courtesy of the National Ballet of Canada.

⁸ The Crinoline Period extended from 1850 to 1869 within the Victorian Period. It was characterized by the use of stiffened petticoats, hoops, and caged crinolines to hold out the full skirts of women's dresses.

⁹ Artist Anthony Van Dyke (1599-1641) was a noted painter of women's portraits in which he often used a style of dress that became recognizable as a Van Dyke costume. Later the term Van Dyke came to mean any surface that was trimmed with cut edges (Ashelford, 1996).

The role of Clara is often danced by mature artists of the ballet and therefore elements of youth in the costume must be obvious to the audience. The detail in these costumes presented clear-marked references to childhood. The skirt of the costume was festooned with large attached flower heads and little bows were placed on the sleeves. Bows were added to the hem of the drawers that hung below the dress and repeated as decoration in the hair. The construction reflected the image of a young child's party dress created for a special occasion.

Clara's nightdress worn for the bedroom scene and the journey into The Land of Snow reinforced the characteristics of a child's costume. It was of sheer fabric with soft flowing lines and edges. The emphasis of the line was the empire waist associated with the cut of children's clothes; sleeveless, mid-length, and scooped with a round neckline. The detailing showed the repeat of the use of a trailing bow at the neckline. The obvious use of the garment as nightwear, the soft nature of the fabric combined with the light color value, brought forth the image of dreams.

To ward off the chill of the Land of Snow, Clara's nightgown costume was covered by a coat, cut with an empire waist and fur trimmed (see Figure 6). The fluffy fur trim at the neckline, cuffs, and hem, fabricated for the audience the sense of cold in the winter scene. The silhouette again reconfirmed Clara's role as a child. It had an empire waist, a loose non-fitting line falling from the elevated waist, and a trailing back hemline. The medium color value contrasted with the light value of the nightgown. This contrast disrupted the previous idea of the dream like world conveyed by the nightgown. Clara's costumes did not depict the abstract figures that were incorporated into the previous

costume. The element that kept the harmonious line of the production design was the repeat of the triangles at the bottom edge of Clara's bloomers.



Figure 6. Barbara Smith and Frank Augustyn as Clara and Prince, Act II. 1975-1976. Courtesy of the National Ballet of Canada. Barry Gray photographer.

Sugar Plum Fairy

The Sugar Plum Fairy was costumed in the traditional costume of the role, a classical tutu enabling the action of the foot and legwork to be visible without interruption (see Figure 7). Her tutu was a reproduction of design executed in the costume of the Prince. The Sugar Plum Fairy costume copied from the Prince's costume the light panel of the V-neck with complementary design detail. The plate of the tutu was unified with the bodice through a replication of a similar design. The triangular edges were copied on the hem of the tulle of the tutu. Dark in color value, the tutu complimented the dark color value of the Prince as they paired in the pas de deux. The light color of the Sugar Plum Fairy's tights enabled her legs to be highlighted against the dark tights of the Prince. As

the Prince and the Sugar Plum Fairy joined for the famous pas de deux, the costumes provided a unity of partnership while permitting the choreography to be the focal point. The volume of the tutu appeared to be medium in relation to the dancer's body.



Figure 7. Gizella Witkowsky and Serge Lavoie as Sugar Plum Fairy, Act II, 1990. Courtesy of the National Ballet of Canada. Andrew Oxenham/David Street photographers.

The costumes for Franca's production were considered an extravaganza for the time. Nathan Cohen of the Toronto Daily Star commented, "The Nutcracker... is plushy Victorian, ornately handsome. The costumes, especially for such new figures as the dancing snowmen, are thoroughly attractive" ("Franca's Nutcracker," 1964). However, after a thirty-year run and at the end of its career in the mid nineties, the production was seen as dated. The cubist designs of Jurgen Rose were reminiscent of the sixties trends in

design, the costumes were aging, and the increased technical skills of the dancers demanded a more complex choreography (Fisher, 1998).

When the National Ballet of Canada began Franca's 1964 production of *The Nutcracker*, the success of the work that would follow, was unknown. The Toronto Daily Star reported, "We hope this week's triumph will mark the beginning of an enduring holiday tradition in Toronto" ("Visions of sugar," 1964). In 1989 after a passage of 25 years, Deirdre Kelly wrote in the Globe and Mail, "The National's *Nutcracker* has surprisingly withstood the passage of time without a single alteration to Jurgen Rose's ... designs or Franca's choreography" ("Winnipeg Nutcracker breaks", 1989). *The Nutcracker* appeared to be establishing itself as a yearly tradition and in demand by the Toronto audience. In the Globe and Mail, Penelope Doob reported, "Like June weddings, Easter bunnies, Halloween trick-or-treats, and February ground hogs, *The Nutcracker* at Christmas is a ritual..." ("If it's Christmas", 1992). At the end of the run of the Franca version of *The Nutcracker*, it had played continuously for 31 years. In Today's Seniors the tradition of *The Nutcracker* was stated, "The National Ballet's *Nutcracker* has been a holiday tradition in Toronto since its first staging on Boxing Day, 1964. This year, though, the timeless tale takes on a new twist", ("A new Nutcracker", 1995).

A new Nutcracker for the National Ballet of Canada

For the 1995 Kudelka production of *The Nutcracker*, the primary source material of photographs were not as extensive as for the Celia Franca's production, largely due to the short time period the production has been in the company's repertoire. The archival records contained just over 40 black and white photographs and a small selection of

colored slides. Fortunately, these photographs encompassed the principal characters required for this study. The costume bibles kept throughout the making of the new production were extensive. There were separate bibles maintained for fabrics, trims, buttons, and miscellaneous notions. The bible of most importance to this work, contained detailed costume sketches for each cast member of the company by the designer, Santo Loquasto. The in-house production report, Ballet Notes, contained a synopsis of the libretto and a collection of trivia on the making of *The Nutcracker*. Several souvenir programs were available as well as a short file of newspaper articles and reviews of the new production.

James Kudelka creates a new Nutcracker, 1995

The Celia Franca production of *The Nutcracker* had enjoyed a run of 31 years. By the early nineties, artistic director, Reid Anderson, saw a drop in the attendance of the old ballet and was told by supporters that they were tired of the production that had become shoddy looking and dated (Citron, 1995). It seemed likely that there was also an obvious commercial need to replace the old production with one that rivaled the mega-musicals existing in the hometown of Toronto. The Christmas time economic market in Toronto needed a spectacular extravaganza to compete with other popular mega-musicals vying for audience attendance. James Kudelka at that time the resident choreographer was handed the monumental task of creating a production that would ensure economic success (Crabb, 2000). Mark Etting reported in the paper Marketing, that through money received from corporation funding and private donations 1.7 million dollars was raised for the most expensive production mounted at the National Ballet (“Record-breaking bucks,” 1995).

The Nutcracker premiered at the Hummingbird Centre on December 21, 1995 choreographed by James Kudelka and designed by the New York-based Santo Loquasto. Kudelka had former collaborations with Loquasto; Kudelka's *Alliances* in 1987 for Les Grands Ballets Canadiens, *The Actress* in 1994, and *Spring Awakening* in 1994, (Souvenir program notes, 1995). Loquasto was already an award-winning stage, film, and costume designer, working from Broadway to Hollywood. He was born in Wilkes-Barre, Pennsylvania and graduated from the Yale School of Drama but it was his love of the visual end of theater work that brought him to the New York Shakespeare Festival. Here he established himself as a notable set and costume designer (Seebohm, 1986). Establishing his center of operations in New York City, he went on to win the Tony and the Drama Desk awards for his set design of *Café Crown* and for costume design for the *Cherry Orchard* and *Grand Hotel*. He worked with director Woody Allen on 17 films receiving three Oscar nominations for his work (Rafelman, 1995). As Kudelka worked on his revamping of *The Nutcracker*, he had already procured the talents of Loquasto for his set and costume design.

Kudelka's production was set in Tsarist Russia during the 1830s. He returned to the original Hoffmann story as the outline for the ballet but, "As he worked on the ballet, he constructed a story and motivations that made sense to him... there is still a party, a fight, a transformation, a journey, an arrival in a fantasy land and a series of dances which end with a return to reality" (Fisher, 1998, p.115).

Kudelka utilized the entire company of the National Ballet and 140 children from the National Ballet School. Each performance included 50 dancers who performed a total of 89 different rolls and 60 children who performed 95 different roles. The production also

included 24 children from the Canadian Children's Opera Chorus (Ballet Notes, 1995). There were changes in names of the characters. Drosselmeyer, the purveyor of gifts in the Franca version, became Uncle Nikolai, a Russian magician who showered the children with presents and provided whirling rounds of dancing including a pas de deux with his horse. Clara was renamed Marie. Peter, the roguish, stable boy was later transformed in the ballet into the Prince (Aktuell, 1996).

Kudelka introduced the special effects that were seemingly demanded by audiences who had grown accustomed to high tech gadgetry. The opening scene produced an electronically controlled rat, a motorized magic sled, an electronic boat sled for transporting Marie to the Land of Enchantment in Act II, and several electronically controlled scenery changes which were a first time innovation for the company. Included in the spectacular display was a 20 foot tall Christmas tree decorated with more than 700 hand fashioned ornaments, a 25-foot Faberge Egg decorated to resemble mother of pearl and gold, and three, 22 foot spinning acrylic snowflakes (Souvenir program, n.d.). The sheer magnitude of the construction and assembly process and the creation of the elaborate costumes, required the space and amenities of four local shops, in addition to the workshops at Stratford Festival, the Canadian Opera Company, and the National Ballet's own in-house shop (Ballet Notes, 1995; Rickerd, 1996).

The story of *The Nutcracker* opened against a backdrop of a snow-covered landscape. The scenery suggested the coldness of the Russian countryside and the vastness of the land inhabited by its people. In the distance was a little church with its onion-domed tower that established the architecture as purely Russian. Marie, Uncle Nikolai, the

enchancing Prince, and the elegant Sugar Plum Fairy began their journey in a story created by the innovative Kudelka.

Libretto

Act I, Scene I: The Barn

It is Christmas Eve in nineteenth century Moscow and the family of Marie and her brother, Misha have completed making preparations for the annual Christmas Eve party to be held at their country estate. Accompanied by their beloved nursemaid Baba, the ensemble arrives by coach to their favourite place, the county estate. The curtain rises with Peter, the stable boy, sweeping the barn in anticipation of the guests' arrival.

The fighting siblings, Marie and Misha, enter the barn and disrupt Peter at his work. He stops his work to try and appease the squabbling youngsters. Their attention is diverted when a rat suddenly scurries across the barn floor and Peter sets out to trap it in a cage. The rat is caught just in time as four neighboring families arrive in a sleigh to join the festivities.

Suddenly, a mysterious man appears in a sleigh drawn by his favorite horse. It is Uncle Nikolai, the capricious relative whose antics on stage both delight and terrify the guests as he does magic with the guests and even produces a pair of dancing bears. He unhitches his horse and performs a pas de deux to everyone's amazement.

Nikolai presents the children with special gifts and to Marie he gives a Nutcracker in the shape of a soldier. Marie and Misha fight over the Nutcracker until it is taken away by their father. Night falls and Baba escorts Marie and Misha to their bed where they fall asleep and their magical dream begins. As the clock strikes midnight, six little mice scuttle

into the room but Nikolai banishes them and then returns Marie's Nutcracker to a place beneath the Christmas tree.

Act I, Scene II: Marie and Misha's Bedroom

The children's bed begins to rock and the siblings awake in fright from their sleep. The Christmas tree comes to life with its boughs spreading out into the room and its top breaking through the ceiling. Incredibly, the Nutcracker too has grown and is transformed into a soldier that resembles their friend Peter, the stable boy. Magically, other toys are also brought to life, the wolfhounds and the demonic cats. An army of evil mice enters and viciously attacks the cats. The Tsar of the Mice challenges the Nutcracker to mortal combat and it appears that terrible things are about to occur. Peter is rescued by Marie and Misha as they fight off the Tsar of Mice with their pillow.

Act I, Scene III: The Land of Snow

As Marie, Misha, and the Nutcracker collapse onto the bed it again begins to move and carries them on the beginnings of a journey. They are transported through trees heavily hung with ice, and meadows glistening with snow where they encounter the Snow Queen, supported by two icicles. They merrily dance with the snowflakes and the Snow Queen who then bestows upon them the spectacular gift of a beautiful ice-boat and six unicorns carrying torches to light their road toward the journey's end.

Act II: The Palace of the Sugar Plum Fairy

The ice-boat transports the children and the Nutcracker to the Kingdom of the Sugar Plum Fairy, who lives in a majestic Fabergé Egg in the centre of a golden palace

surrounded by her courtiers. Uncle Nikolai and Baba are transformed into the Grand Duke and Duchess and are there to greet the guests in the ice-boat.

The courtiers of the Sugar Plum Fairy beg the guests to tell them of their adventures and travels. A splendid banquet appears in reward for the children's courage and bravery in battle. The first course is a Spanish Chocolate which the children love. The second course of Coffee signifies adulthood and the fumes put the child-courtiers to sleep. Misha and Marie wake up everyone in time to watch the antics of four royal chefs trying to catch the poultry course.

Two dances follow, one is the cheerful Trepak and the other is a dance for Baba as a shepherdess with lambs accompanied by a fox chase.¹⁰ Next, four zany Waiters carry in a magical table. When the feasting is ended, suddenly all remains of winter have disappeared and the palace gates open to an array of flowers and a stunning bee who dance in the warm breezes.

The Nutcracker falls in love with the Sugar Plum Fairy and as Marie and Misha realize what has occurred, the world of the Sugar Plum Fairy begins to fade away and the children find themselves back in their bedrooms with their nursemaid Baba. The children have passed through their journey from childhood to adolescence and like their beloved Nutcracker, they will pursue their own dreams (Doob, 1995).

1995 costume findings for James Kudelka's Nutcracker

The inspiration for the costume designs and the set designs by Santo Loquasto came from Russian children's books, and in particular from the work of J. Onassis's *In the*

¹⁰ A Trepak is one form of a Russian folk dance (Greskovic, 1998).

Russian Style (Rafelman, 1995). The silhouette of 1830 dress in Russia was reproduced as found *In the Russian Style*, a collection of photographs of extant Russian dress and artifacts accompanied by descriptive detail. The set design in Act I, Scene I was realistic in construction, depicting a scene that might be experienced in the true Russian countryside of the 1830s. A rustic open Russian barn of rough-hewn logs framed the space of the open stage. A frozen skating pond was nestled close at hand and in the distance a glimpse was given of the onion-domed church we associate with Russian architecture. Act II was the land of children's fairy tales and dreams and the set design for this act was one of fantasy and of Russian whimsy that included a gigantic Fabergé Egg.

The costumes for this production were remarkable reproductions of Russian dress of the first half of the nineteenth century. Costumes in Act I were predominantly associated with the Russian peasantry except for a few of the peripheral dignitaries dressed in festive and more elegant attire. Peter, the roguish, charming stable boy wore the typical Russian jerkin and flat cap. Marie and Misha carried out their childish play in clothes of a homespun texture suitable for the country. Act II portrayed the richness and luxuriousness of Russian dress. Russia was noted for its elegant fabrics, brocades, velvets, and silks, all smothered with embroidery in sparkling silver and ornate gold embellishments. They made use of extensive amounts of pearls, real or imitation, on headdresses, clothing, and footwear. Even people of the most modest of means wore clothing that was ornately decorated (Onassis, 1976). The costumes of this production, particularly in Act II, were lavish with treatments of pearls and simulated embroidery that made Russian costume so texturally vibrant. The primary sources found for costume documentation of Nikolai, Marie, the Prince, and Sugar Plum Fairy consisted were several black and white

photographs, a small selection of color photographs, and the black and white costume design sketches of Santo Loquasto.

Nikolai

In Act I, Nikolai's costume characterized his personality as a whirling Cossack, a Jack-of-all-Trades, and a magician who exhibited rather bizarre behavior at times. He was a cross between the Saint Nicholas strongly associated with Christmas and Rasputin, the shadowy and mysterious character from Siberia who was said to have magical powers. In Act II, Nikolai was given the title of Grand Duke and his costume reflected his elevated status as a member of the elite at the palace of the Sugar Plum Fairy.

In Act I, Nikolai's predominant costume was an ornate coat with the accessories of boots, hat, and baggy trousers (see Figure 8). Unlike the supporting peasant costumes of the major portion of the characters in Act I, Nikolai was set apart by his coat that was far richer in appearance. The coat was fitted to the waist with a voluminous flare to the skirt portion giving visual weight to the coat. The yardage of fabric in the tail portion of the coat accentuated his high antics as a dancing Cossack. The vertical line of the coat was broken at the waist by a wide belt-like band common to Russian costume of the early nineteenth century as were the epaulettes at the shoulder point, a military reference often emulated in Russian clothing of that period. The highly textured surface of the coat's brocade materials and the fur trim helped to establish a soft line to the coat edge that otherwise might have appeared stark and hard. The garment edges at the sleeve and hem were trimmed with fur that gave the feel of a cold weather climate and an open air activity. The thickness and the depth perceived in the elements of the coat conveyed weight that

supported the wintery feeling established. The bodice was embellished with numerous mismatched buttons that suggested the erratic nature of Nikolai. There was a strong degree of similarity among the visual parts. The medium color value was repeated throughout the costume.



Figure 8. Jeremy Ransom as Nikolai (n.d.). Courtesy of the National Ballet of Canada. Photography by David Street.

Beneath Nikolai's coat was a pair of loose fitting, wide cut trousers that billowed over the top of his Cossack boots giving additional width and volume to his dress. In keeping with the winter scene depicted, he sported a hat trimmed in fur, necessitated by the climate that reinforced the association with a Russian winter.

In Act II Loquasto gave the Grand Duke Nikolai an ostentatious display of richness of costume by dressing him in two coats of dazzling patterns that were heavily decorated (see Figure 9). The inner coat had a bodice exhibiting a military feel which also increased

the girth of the dancer and made him large and more important a figure, one befitting his title and position.



Figure 9. Jeremy Ransom as Nikolai, Act II (n.d.). Courtesy of the National Ballet of Canada. Photography by Cylla von Tiedemann.

The volume of the costume to the dancer's body projected a weight and dimension of breadth that often is difficult to project with dancers who are generally lean. The outer coat was cut in similar lines as the coat Nikolai wore in Act I, a fitted bodice that flared out from the waist and produced a connection with the magician Nikolai and the Grand Duke Nikolai by the recognition of a similar silhouette. The fabric was visually patterned allowing for the grandeur and stateliness of his position. Soft edges were created by the varied textures and the decorative elements such as the braid trims applied close to the surface edges. The dazzle of the fabrics and the shine of the added decorative elements

were complementary to the over all production background which was richly evocative of the Russian style of ornateness. The pants of the costume were also of the loose, over draped style tucked into the high cut Cossack boots. The boots were embellished with decorative detail similar in line to that seen in Nikolai's coat. It was evident that of Loquasto's design adhered to the silhouette of the 1830s and maintained a stylized interpretation of the traditional Russian (see Figures 10 and 11).



Figure 10. Gypsy dancing, 1830. From In the Russian Style by Jacqueline Onassis, p. 173.



Figure 11. Cossack uniform, Winter Palace livery, late 19th C. From In the Russian Style by Jacqueline Onassis, p. 117.

Prince

The costume of the Nutcracker Prince remained the same in Act I and Act II except for the addition of his mask in Act I signifying his transformation from the toy Nutcracker into the dashing Prince. His costume replicated that of the toy Nutcracker in keeping with an attempt to maintain a characterization. Strongly influenced by the military style, the costume's main focus was the tunic (see Figure 12).



Figure12. Aleksandar Antonijevic as the Prince Act II (n.d.). Courtesy of the National Ballet of Canada. Photography by Andrew Oxenham.

The clean, precise lines of decoration on the tunic were distinctively an artistic interpretation of military braid work. Although the silhouette was not considered Russian or period correct, it was united to the production by its harmony of decorative suggestion of the military influence seen in other costumes in the production. The predominate line was vertical, following the lines of the body and emphasizing the strength of the dancer's figure. The tunic's medium color value was contrasted with the light color value of the tights. The contrast of medium and light color value served to separate the body with the light value commanding the focus of audience attention on the important execution of technique by the legs and the pure line of the dance. The light color value of the faux Russian boots further extended the vertical line of the legs. The light color value of the shirt also allowed the eye to note the flow of the movement by the extended arms. The

close fitting nature of the costume was deemed to be small in volume in relation to the dancer's body.

Marie

James Kudelka portrayed a traditional child for the role of Marie. In Act I she wore an ensemble of coat and dress that the wardrobe department at the National Ballet of Canada had sewn as a single item to facilitate an easy costume change on stage. (see Figure 13). The chintz fabric of the coat/dress reiterated the homespun atmosphere of the opening barn scene. The silhouette of Marie was a stylized version of clothing worn in the 1830s. The costume had a broad shoulder line tapering down to a fitted waist that was accentuated by a belt at the waist and flaring out into a rounded, bell shaped skirt that was supported beneath by petticoats. This gave the appearance of a large volume of costume in relation to Marie's body. The V-shaped ribbing at the bodice front was suggestive of the bertha.¹¹ The elbow length sleeves of the coat/dress were leg o' mutton sleeves prominent in other women's costumes from the production. The chintz fabric choices of the two adjacent surfaces, the coat and the undercoat, gave a soft edge to the silhouette. The Peter Pan collar at the neckline and the uneven hem lengths of the coat and dress gave a child-like feel to the costume. Marie's bonnet which complemented her dress and coat, completed the costume and gave added visual clues that the character was taking part in an out door activity.

¹¹ A bertha is a wide and deep collar, often detachable (Tortora, 1994).



Figure 13. Maggie Forgeron as Marie Act I (n.d.). Courtesy of the National Ballet of Canada. Photography by Cylla von Tiedemann.

Continuing the feel of the soft images of the romantic period, Marie appeared in the last moments of Act I and the entire portion of Act II in a nightgown which promoted a vision of softness and dream-like movement (see Figure 14).¹² There appeared to be a large volume of costume in relation to the body of Marie. This appearance of volume was enhanced by the use of a monotone color choice in a light value. The stark simplicity of the gown against the decorative set background made the character of Marie easily recognizable. The gown was given a childish accent by the ruffles located at the neck and at the hem, and by the addition of full sleeves. The romantic nightgown could create a lyrical movement as Marie floated through her fantasy dream in Act II, carrying the flow of the dream to its conclusion.

¹² The Romantic Period extended from 1820 to 1850 and was a reaction against the neo classical style of the 18th century. The period emphasized emotion and sentiment and was reflected in the clothing that tossed away the rigid lines of the past (Tortora, 1994).



Figure 14. Susan McElhinney as Marie, with Warren Benns and Victoria Bertram, Act II, 1996. Courtesy of the National Ballet of Canada. Photography by Cylla von Tiedemann.

Sugar Plum Fairy

The richest and most elaborate tutu made for *The Nutcracker* was that of the Sugar Plum Fairy according to Marjory Fielding, Wardrobe Supervisor. The creation of the Sugar Plum Fairy tutu entailed 200 hours of construction by the wardrobe department. It required 15 meters of tulle for the skirt and 20 different varieties of fabrics and detailed materials for the decoration at a cost of \$4,000 (see Figure 15). The fabrics were layered to convey the shimmering effect of icicles and to produce an iridescent glow reminiscent of the winter light reflecting on ice (personal communication, May 2001).



Figure 15. Greta Hodgkinson, Act II, 1998. Courtesy of the National Ballet of Canada. Photography by Andrew Oxenham.

The Sugar Plum Fairy emerged from her gilded Fabergé egg in a tutu that reflected the opulence of the setting. The tutu followed the lines of a classical tutu and the volume appeared to be medium in relation to the dancer's body. An addition of sleeves was made to create the fantasy of wings and the edges of the wings were scalloped in a soft line. The tutu bodice was trimmed with an obvious V-shape accentuating the dancer's waist and aiding the eye to move downward to the movement of the legs. The costume was accompanied by a double crowned tiara denoting her special status. The color value of the Sugar Plum Fairy was light in keeping with the desired effect of a sumptuous, glistening princess of fantasy.

The new Kudelka production of *The Nutcracker* appears to be continuing the success of its predecessor, the 1964 Franca production of *The Nutcracker*. Deirdre Kelly wrote in the Globe and Mail, "The National Ballet of Canada's new production of *The*

Nutcracker with new choreography by James Kudelka and sets and costumes by Santo Loquasto was a big hit at the box office” (“*Nutcracker* a hit”, 1996). The National Ballet of Canada depends upon the success of *The Nutcracker* to increase the financial stability of the company. Read Anderson, the National Ballet’s artistic director, was quoted in the Thunder Bay Chronicle Journal “... the *Nutcracker* is our bread and butter ballet. It generates 30 per cent of our revenue” (“*Nutcracker* has \$2-million”, 1995). Will the success continue? Tanz Aktuell gave his thoughts when he stated in Ballet International, “For Canada- for North America- it’s precisely the right production in the right place at the right time. Anderson took a terrifying risk... but he pulled it off, with the result that they’ll be dancing this ‘*Nutcracker*’ in Toronto for the next twenty years” (“An American myth”, 1996).

The production of *The Nutcracker* by Celia Franca and the production by James Kudelka, both making their premier at the National Ballet of Canada, were vastly different in costume presentation and design. The following chapter examines the production of the *Nutcracker* at the Royal Winnipeg Ballet, a company that produced its own unique, ballet in the city of Winnipeg.

CHAPTER FIVE
ROYAL WINNIPEG BALLET

The archival research conducted at the Royal Winnipeg Ballet was concentrated on the company's two productions of the *Nutcracker*. Although 1939 was the first performance season for the company, a complete production of the ballet *Nutcracker* was not introduced into the repertoire until 1972. This unique work, a digression from the typical libretto associated with the ballet, was choreographed by John Neumeier. See Appendix F. *Nutcracker* premiered at the Manitoba Centennial Concert Hall on December 27, 1972 and ran intermittently during the holiday season until it was replaced in 1999 by a new *Nutcracker* version. The second production of the *Nutcracker* was presented to the Winnipeg audience on December 17, 1999. This work was a collaborative effort commissioned by the RWB Artistic Director, Andre Lewis and choreographed by Galina Yordanova and Nina Menon. See Appendix G.

Neumeier's version of the *Nutcracker* did not adhere to the traditional Christmas portrayal of the ballet most often seen by audiences around the world. This libretto was reworked as the birthday party of a young girl on the edge of adolescence who enters the world of ballet. Therefore, the four costume characters that were analyzed in this production were the principal roles of Maria, Gunther, Louise, and Drosselmeier. The role of Gunther was created to provide Maria with a possible love interest and to act as the partner for Louise in the pas de deux. This was a similar role to that of the Prince in other productions in which he was the character with whom Maria would fall in with and who would also act as the partner for the Sugar Plum Fairy in the pas de deux. The role of

Louise parallels the role of the Sugar Plum Fairy in Act II of traditional productions of *The Nutcracker*. The costume characters analyzed in the second production commissioned by Andre Lewis were the roles of Clara, Drosselmeier, Nutcracker Prince, and the Sugar Plum Fairy. The primary documentation examined for both productions consisted of photographs, designer sketches, costume bibles, and souvenir programs. The availability of materials varied greatly between the two productions and are identified under the specifics of each production.

John Neumeier's Nutcracker, 1972-1998

The Royal Winnipeg Ballet Archives contained a significant number of photographic materials as a primary source for John Neumeier's *Nutcracker*. Each principal role was represented by various black and white photographs in addition to photographs of the corps de ballet that were useful in referencing the common design elements that occurred in the costuming. The wardrobe department of the ballet provided costume sketches by Jurgen Rose from the "bible" for the four principal characters. The archives maintained a diverse selection of souvenir programs published throughout the Royal Winnipeg Ballet's history which were excellent sources for background information on the production and on the process of design and choreography. Souvenir programs for each production of *Nutcracker* were also contained in the archives and provided a source for the libretto.

Neumeier fashions a unique Nutcracker

In 1966, John Cranko choreographed a *Nutcracker* for the Stuttgart Ballet in Germany. This version was a story that made a departure from the traditional Christmas tale of giant trees, fighting mice, and a family during the Yuletide season. Cranko made his tale a more universal one, that of Clara, a young girl on her birthday who received a pair of ballet shoes (Anderson, 1979). John Neumeier was one of the cast members of Cranko's 1966 *Nutcracker*. When Neumeier became the Artistic Director for the Frankfurt Opera Ballet in 1969, he decided to fashion his *Nutcracker* on the theory of Cranko's *Nutcracker*. He liked Cranko's idea of setting the dance within the story of a birthday party and used this as his departure point for his 1971 premier of *Nutcracker* in Frankfurt. He made the ballet about a girl growing up, a girl entering adolescence and unsure of herself. The magic of his *Nutcracker* was centered on his heroine Maria and the pointe shoes that transformed her into a graceful dancer (Ballet Hoo, 1972).¹² Neumeier's most important concern in his ballet was the role of dance. In other productions of *The Nutcracker* there was a large inclusion of mime along with the dancing that Neumeier eliminated (Ballet Hoo, 1974).

The *Nutcracker* created by Neumeier for the Royal Winnipeg Ballet was based on his Frankfurt production. As Max Wyman wrote in the program notes for the Royal Winnipeg Ballet entitled Ballet Hoo, "Neumeier created the new *Nutcracker*, he said, for two reasons: one was "to celebrate that precious moment, childhood's end", and the other was "to make my homage to the classical ballet" (Ballet Hoo, 1974, pp 5-7). Neumeier's

¹² Ballet Hoo is the house program for the Royal Winnipeg Ballet.

version presented different characterizations from the more popular productions and intertwined a psychological perspective (Maynard, 1973).

In Neumeier's characterizations of this unique portrayal of the *Nutcracker*, Maria was a 12-year-old child on the edge of adolescence. She falls in love with a handsome, young officer rather than the Nutcracker Prince. Drosselmeier was given the role of a ballet master, the magician who gave the gift of a dream to Maria. Louisa, the older sister of Maria, was the premiere danseuse of a theatre and represented the romantic figure in the family household. The focus of Maria's youthful love created the role of Gunther, the captain from the military academy and served a dual purpose of providing a dancing partner for Louise in the pas de deux of the second act. Neumeier was quoted in Ballet Hoo, "I feel that in the Nutcracker, all the magic is for Maria, and in my Drosselmeier I saw a means of making the magic. I wanted to have the credulity – that queer but astonishingly lucid and positive credulity that our dreams have" (1983).

After the *Nutcracker* premiere on December 26, 1972, Casimir Carter wrote in the Winnipeg Free Press, "Adding luster to the presentation were the colorful costumes and scenery by Jurgen Rose..." ("Nutcracker Given," 1972). The first collaboration of Jurgen Rose with John Neumeier occurred in 1971, when Rose completed the designs for Neumeier on *Kussder Fee* and *Daphne and Cloe* in Frankfurt. Immediately following these works, they began their interpretation of designs for the new *Nutcracker* in Winnipeg (Ballet Hoo, 1972). The concept of set and costume design for this Nutcracker was based on the libretto and choreography of Neumeier's work.

Libretto

Act I, Scene I: Maria's birthday – Victorian Period

The Stahlbaum family is throwing a surprise birthday party for their younger daughter Maria who is turning 12 years old. Maria is the ugly duckling of the family, viewing the world on the brink of adolescence while experiencing a great love for life. Maria's brother Fritz, who is about 16 years old is a cadet and has brought to the party his fellow cadets in his regiment. Louise, the elder sister of Maria is a prima ballerina of the Hoftheater. She is the romantic ideal of the Stahlbaum family, full of grace and charm. Louise has invited her ballet master, Drosselmeier to the festivities and he brings to Maria a gift of a pair of pointe shoes. Gunther, captain of the cadets is invited and Marie falls in love with the dashing young man. However, Gunther has eyes only for the beauty of Louise.

Act I, SceneII: Maria's dream – The rehearsal

When the party is over, Maria returns to the living room to find the pointe shoes given to her by Drosselmeier. She tries them on but her attempts at standing in them fail and finally giving up, she falls asleep and begins her dream. She dreams that Drosselmeier appears and takes her to a ballet rehearsal that is underway in the great Hoftheater. She is bewitched by Drosselmeier and opens herself to his magical spell, his power, his love for dance and the enchantment that surrounds the area. Maria discovers that Gunther is the premier danseur at the rehearsal hall and his partner is her sister Louise. The most thrilling discovery of all takes place. Maria finds she can dance and on her pointe shoes she soars across the stage with Gunther and proceeds to take part in the dance rehearsal being staged.

Maria learns that ballet can be cruel in its demands of a dancer and that Drosselmeier is a merciless task-master.

Act II: Maria's dream – The performance

Maria appears on an empty stage that Drosselmeier with his magic transforms into an elegant setting suitable for a classical ballet. The divertissements follow as Drosselmeier presents to Maria several scenes from his ballet. Maria is able to fulfill her fantasy by dancing with her love, Gunther. The climax of the evening is the grand pas de deux of Louise and Gunther.

After the finale, the dream sequence comes to an end, the theater world disappears, and Maria is awakened by her mother in the Stahlbaum's drawing room. She is led to bed clutching her pointe shoes; the birthday and the dream are over. As she looks back into the dim room behind her, there alone on stage is her magical Drosselmeier.

1972 costume findings of Neumeier's Nutcracker

The costumes and set designs for this production were set in the Victorian Period. The opening scene presented the birthday party and the gathering of guests (see Figure 16). In this production John Neumeier was quoted in Ballet Hoo, "The Party is incidental; it provides the environment in which symbolical and actual relationships can be revealed and in which, in a keener, deeper sense Maria will be revealed to herself and to us" (Ballet Hoo, 1983).



Figure 16. The Company of the Royal Winnipeg Ballet in John Neumeier's, *Nutcracker*. Courtesy of the Royal Winnipeg Ballet (n.d.). Photography by Peter Garrick.

The designs by Rose were considered a reinforcement of the ideals of Neumeier's ballet (Anderson, 1979). The set decoration was a tension between the old and the new, the worn but comfortable Stahlbaum drawing room, a stark rehearsal hall, and a Victorian gilded theatre setting and following the conclusion of the dream sequence, a return to the Stahlbaum home (Ballet Hoo, 1973).

The costumes for this production were created in the wardrobe department of the Royal Winnipeg Ballet. The costumes were maintained as designed by Jurgen Rose throughout the production run of 26 years.

Drosselmeier

The Drosselmeier's costume was studied from black and white photographs that were archived at the Royal Winnipeg Ballet. The costume worn by Drosselmeier in this production consisted of a jacket, waistcoat, tights, shirt, and cape (see Figure 17).



Figure 17. Salvatore Aiello as Drosselmeier. Courtesy of the Royal Winnipeg Ballet (n.d.). Photography by Peter Garrick.



Figure 18. Costume sketch of Drosselmeier by Jurgen Rose. Courtesy of the Royal Winnipeg Ballet.

Drosselmeier's silhouette was not an exact reproduction of the Victorian Period but simulated the outline and detail of that era. The greatest indication of Victorian dress was projected by the jacket (see Figure 18). The cut of the coat with its horizontal waist seaming and the thigh length of the body hem was reminiscent of a frock coat that would have been seen during this period (Davis, 1994).

In Act I the silhouette was bold and simplistic in shape which created a sharp edge. This sharp and hard edge further concentrated the eye on the outline definition. The small amount of surface texture on the jacket also reinforced the eye to the outer edges of the framework of the costume. The surface decoration of the jacket was minimal. The lapels were of a contrasting texture to the body of the jacket that added a sense of formality to the

costume. A contrast piping at the cuff and at the pocket edges created a visual hint of luxury and also duplicated the feel of a military stripe found in supporting costumes of the cadets.

The line of the costume was vertical. The jacket and the body tights, both in a dark color value and having a sharp edge, heightened the visual pull upward aiding in establishing a strong, upright masculine line. The vertical line was further accentuated by the center front button closure of both the jacket and the waistcoat. The dark color value established a sense of sophistication and commanded attention to the focal figure of the mysterious Drosselmeier. The volume created by the costume appeared to be medium when viewed in relation to the dancer's body.

The accessory worn in the first act consisted of a contrasting cravat worn tied around the neck and highly visible against the light colored shirt. This detail again reflected a Victorian feel for the costume and served to give added formality to the costume as a finishing element.

Drosselmeier's portrayal was the image of a magician, a man of commanding stature and the maker of dreams. He was to the older guests at the party a figure of awe, to the younger ones a man of a mysterious quality, slightly eccentric but generous and kind (Ballet Hoo, 1977). In Act I, Scene I, Drosselmeier wore a cape of such magnitude and volume it immediately signified him as the commanding presence on the stage and evoked the qualities that were intended by Neumeier. The cape by its presence was successful in creating dominance over all the costumes that occupied the space of the stage. Draped about the body of Drosselmeier, its flow of movement was dynamic. The dark color value of the outside cape enhanced the stature of Drosselmeier. The inner portion of the cape

was lined in a light color value that revealed the main body to advantage and served as a backdrop for the body. Every movement of his dance was highlighted in front of the light color value of the cape.

The volume of Drosselmeier's costume was considered in two parts. When he wore only the jacket and tights the volume appeared medium. With the addition of the cape in certain performance areas the volume significantly increased to be considered as appearing large in comparison to his body.

In Act I, Scene II, Drosselmeier was costumed in a different color value but with certain costume elements remaining the same. To complete his role as the ballet master he appeared without his cape or jacket (see Figure 19).



Figure 19. David Maroni as Drosselmeier (n.d.). Courtesy of Royal Winnipeg Ballet.

Drosselmeier's shirt was fully revealed after he removed his jacket. It had full sleeves accentuating the arms and flounced cuffs that gave the flavor of a dandy in dress. The shirt was complemented by a pair of light color value tights. The shirt and the tights

being of the same light color value formed a long vertical line that followed closely the shape of the dancer's body. This line served to accentuate the grace and movement of the dance. It was clearly representative of classical ballet costume that might be worn by a ballet master. The medium color value of the waistcoat contributed a contrast of value giving relief to the sameness of the costume as a visual whole. The largely light color value complimented the character costumes that were found in the rehearsal hall scene.

Gunther

Gunther was studied from black and white photographs available on file at the Royal Winnipeg Ballet archives. Gunter's first appearance in Act I was in the role of the Captain of the cadets. This costume consisted of a tunic suggesting a military style uniform, dance tights, and mock boots. (see Figure 20).



Figure 20. David Peregrine as Gunther in Act I (n.d). Courtesy of the Royal Winnipeg Ballet. Photography by David Landy.

The silhouette of Gunther was kept close to the body supporting the importance of the line of dance. The volume of the costume appeared to be small as it clearly followed the outline of the body. The projection of a military characterization was dependent upon the elements of decoration on the tunic. The light color value of the costume made the contrasting dark military influences prominent to the eye. Standing out, as military indicators were the epaulets, a military style collar, shoulder braid, and a display of military buttons at the center front closing of the tunic. The mock military boots continued the image of a military uniform. The light color value of Gunter's tunic was in contrast to the dark color value of the tunics worn by the cadets in attendance at the party. This enabled his status as captain to be perceived as appearing different from the larger group of cadets at the birthday celebration. The predominant line of the costume was vertical. This was supported by a similar color value throughout the costume and a strong visual and vertical line at center front. The horizontal sash at the waistline aided in giving width to an otherwise slender appearance.

In the rehearsal scene of Act I, Gunther appeared at the rehearsal hall costumed in basic dancewear of tunic and leotards. The simplicity of the costume was appropriate as an indicator that this was a practice session (see Figure 21). The costume was devoid of detail. The overall color value was light which gave clarity to the silhouette of the body. The tunic and tights closely followed the line of the dancer's body and created an appearance of volume that was small in relation to the body. The line followed the flow of the color value and the line of the body creating a strong vertical emphasis.



Figure 21. Baxter Branstetter as Gunther in Act I, Scene II (n.d.). Courtesy of the Royal Winnipeg Ballet.

The opening of Act II was set on the stage of the Hoftheater where Louise and Gunther performed the grand pas de deux. Gunther, as the Premier Danseur, was costumed in the classical tunic and leotards of the male dancer which outlined the body and exhibited the full movement of dance (see Figure 22).

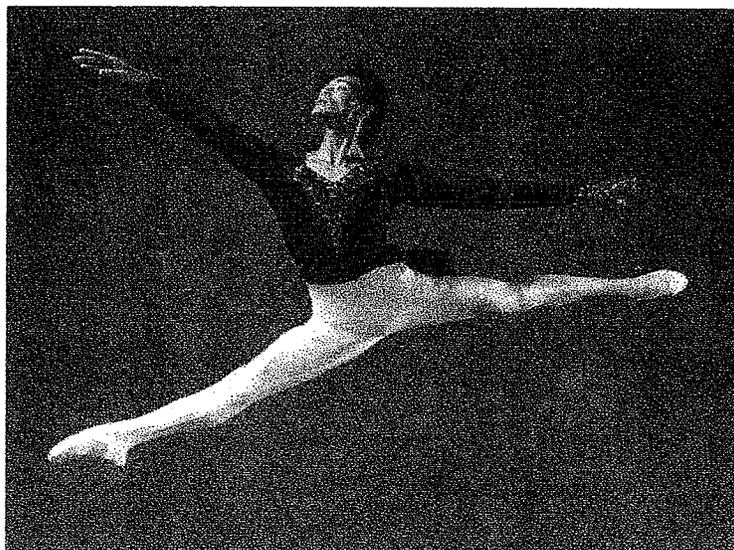


Figure 22. Zhang Wei-Qiang as Gunther in Act II (n.d.). Courtesy of the Royal Winnipeg Ballet. Photography by Paul Martens.

The tunic front was cut with a V-shaped neck. This shape was repeated with a decorated V-shape inset that extended over the shoulders giving a hint of military epaulettes at the shoulder line. The decorative detail formed a visual point of interest and repeated the decorative pattern found on Louise's tutu in the grand pas de deux giving a continuity of costume between the pair. The tunic was dark in color value, contrasting with the light color value of the tights. This contrast of dark and light color value created a separation of the body. The visual focus was drawn toward the lighter value commanding attention to the movement of the lower torso. The dominant line of the costume was vertical. The costume created sharp edges of the outline of the body reinforcing the focus of vision in a vertical path. The volume appeared to be small in relationship to the body of the dancer.

Maria

The archives of the Royal Winnipeg Ballet provided numerous black and white photographs of Maria as well as the costume sketches of Jurgen Rose from the wardrobe bible. In Act I, Maria attended her twelfth birthday party as an awkward girl in the shadow of her sister Louise's beauty and talent. The role of Maria was a technically challenging one and as a result was performed by a mature dancer of the company (Ballet Hoo, 1977). The costume therefore was required to communicate to the audience the age of the character. There were specific references to youth in Maria's party costume (see Figure 23).



Figure23. Bonnie Wyckoff as Maria and David Moroni as Drosselmeier in Act I, Scene I (n.d.). Courtesy of the Royal Winnipeg Ballet.

The bodice was cut in straight lines avoiding any shapeliness; the neckline was rounded with an attached Peter Pan collar giving a softness to the upper edge of the bodice, and small ruffles were attached to the collar edge and sleeve. The dress was detailed with embroidered flowers that reinforced the visual look of youth. The line of the dress was predominantly curved, highlighted by a full gathered skirt, a rounded neckline and collar, and contrasting rounded lines of embroidery on the collar. The curved line and soft edges were visual signals of youth.

The silhouette of Maria's costume was evocative of the late Victorian Period by the addition of a pouched scarf at the waistline. During the Crinoline Period, an overskirt was often draped at the front of the dress to produce an apron-like effect. Maria's boots accented this Victorian feel by having the stout, high booted design favored for children during that time period (Cunnington, 1990).

The color value was predominately light which aided in conveying a light, youthful appearance to the costume. The contrasting medium color value apron provided interest between the two surfaces of dress and apron avoiding a visual sameness and lack of accent. The volume of the dress appeared medium in relation to the dancer's body.

Act I, Scene II began the dream sequence of Maria's role. Maria appeared in the traditional costume of a nightgown that was worn to the conclusion of the ballet. The soft flowing lines of the gown restated the dream like quality of the moment (see Figure 24). The gown was heavily textured with lace on the top bodice giving relief to the simplicity of the nightgown and adding a touch of elegance. The neckline was squared and cut below the bust in an empire silhouette. The three layers of lace trim added to the bottom portion of the gown established a horizontal line extending across the body. This line increased the apparent width of the skirt. The horizontal line also created a restful and calm illusion. The light color value of the entire gown entered into the projection of a dream-like feel. The outline was soft edged and unbroken. The volume appeared to be medium.



Figure 24. Cindy Winsor as Maria (n.d.). Courtesy of the Royal Winnipeg Ballet. Photography by Paul Martens.

Maria was transformed into a graceful dancer, leaving the childhood of her past and entering into another phase of her young life. The nightgown did not appear to be symbolic of childhood but rather of a dignified gown reflective of her role as a young adult. The replacement of her boots with pink, satin pointe shoes reinforced the look of grace and elegance for her transformation.

Louise

Louise was costumed as the glamorous, romantic older sister to Maria and the prima ballerina at the Hoftheater. Her costumes were studied from black and white photographs located in the Royal Winnipeg Ballet archives and from the costume sketches of Jurgen Rose in the wardrobe bible.

In Act I, Scene I Louise appeared at the birthday celebration as, “a bird of Paradise among the brown wrens, her dress in a Parisian mode that has not yet reached this provincial town...” (Maynard, 1973 p.71). The silhouette of the party dress was suggestive of the bustle period during the Victorian era (see Figure 25). The bodice resembled a boned bodice with a V-shaped point extending down over the waistline at the front. The skirt was layered as would have been seen during the fashion of that time and a large pouched fabric drape at the back simulated the bustle look. A ruffled flounce edged the plunging, scooped neckline setting Louise’s dress apart from the other guests who wore high necklines (see Figure 16). This fashionably different dress for Louise made her stand out in the party scene.



Figure 25. Evelyn Hart as Louise (n.d.). Courtesy of the Royal Winnipeg Ballet.

The costume was texturally rich. The bold repeated lines of the pattern on the sheer fabric repeated the scalloped edges of the skirt and the overskirt. The tone on tone pattern gave a certain luminescence to the appearance of the dress. The curved lines projected a strong sense of movement and appeared soft and graceful supporting the vision of Louise as the ballerina. The predominant line of the costume was curved, supported by the scalloped edges, the rounded neckline, the fabric pattern and the rounded line of the skirt. The shoulder line continued the rounded edges with a scalloped edged flounce. The costume color value was medium. The volume of the costume appeared to be medium in relation to the body.

In Act I, Scene II, Louise's costume reflected the practice session at the rehearsal hall. The silhouette consisted of a simple tutu-like costume that might have been worn in the nineteenth century (see Figure 26). The skirt of that time period was soft and mid thigh as opposed to the stiff, pancake like appearance of twentieth century tutus. The bodice was

a softer version, rounded rather than pointed at the waistline. The light color value complimented Gunther's costume who appeared in the rehearsal scene (see Figure 21). The stark set design of a bare room with only a barre was repeated in the austere nature of the practice costumes of both Louise and her partner Gunther.



Figure 26. Tara Birtwhistle as Louise in Act I, Scene II (n.d.). Courtesy of the Royal Winnipeg Ballet. Photography by David Cooper.

The line of the practice tutu was curved, supported by the bell shaped skirt and the curved neckline that was accentuated by a rounded ruffle at the top bodice edge. The volume of the tutu appeared to be medium when compared to the body.

Louise appeared in her last costume in Act II, in the scene called The Performance. The costume, studied from black and white photographs was a classical tutu that closely reflected the costume of Gunther as he appeared in their grand pas de deux (see Figure 27). This classical style of the tutu enabled the precision and the execution of the dance to be highly visible.

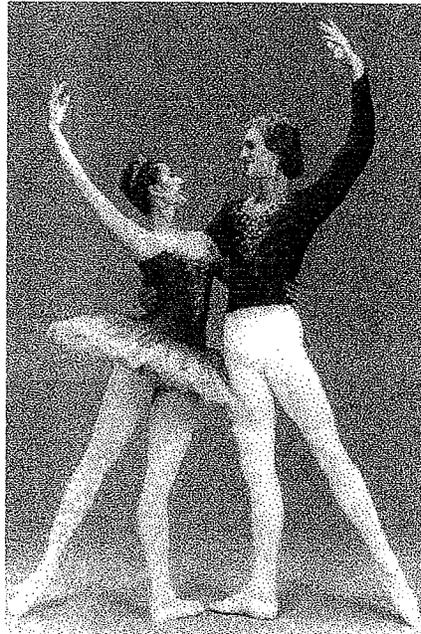


Figure 27. Margaret Slota as Louise and Baxter Branstetter in Act II (n.d.). Courtesy of the Royal Winnipeg Ballet.

The costume replicated the appliquéd detail and the V-shape design seen on the tunic of Gunther. The dark color value of the bodice extended down over the hips and then graduated into the skirt of the tutu from dark, to medium, to light at the outer rim of the skirt which appeared to soften the starkness of two strong color value costumes together. The silhouette of the tutu was umbrella-like with a slight fall from the hip line as compared to tutus skirts that are more rigidly extended outward. The volume of the tutu in comparison to the dancer's body appeared to be medium.

By 1985, Neumeier's production of the *Nutcracker* had established itself as a success. Sandra Sobko of the Winnipeg Free Press commented, "Last evening's performance came within seats of being sold out in the 2,200 seat Concert Hall" ("Christmas ballet", 1985). By 1989, Neil Harris of the Winnipeg Free Press wrote, "The Royal Winnipeg Ballet delighted an audience... with their traditional holiday presentation of *Nutcracker*" ("Company's fatigue", 1989). Again in 1996, Colleen Baker of the

Winnipeg Free Press reported, "Attending the festivities of Maria's 12th birthday party, as presented in The Royal Winnipeg Ballet's *Nutcracker*, has become a holiday tradition in this city" ("RWB's Nutcracker", 1996).

John Neumeier's interpretation of the *Nutcracker* gave its last performance on December 27, 1998 at the Centennial Concert Hall in Winnipeg. It had enjoyed a 26-year run but the Winnipeg audience and the local critics had grown tired of the work. In 1997, Kim Coghill, critic for the Winnipeg Free Press commented, "It's time for whomever keeps programming the Nutcracker to toast this chestnut" ("Hoffman delightful," 1997). Indeed, in 1999 the new version of the *Nutcracker* began its career.

The Royal Winnipeg Ballet and the Christmas Nutcracker

The primary source material for the 1999 production of the *Nutcracker* was not archived at the Royal Winnipeg Ballet because at this time the production had been performed for only two seasons. There was a limited selection of black and white photographs kept within the communications department of the Company but only one character, that of Clara was of value. However, the wardrobe department of the Royal Winnipeg Ballet maintained a complete collection of the costume sketches of Paul Daigle in their wardrobe bible. Several photographs were located from a collection of a private, professional photographer in the city of Winnipeg and contributed to the study of Clara, Drosselmeier, the Prince, and the Sugar Plum Fairy. Unfortunately, not all costumes of the characters under study were available. As the production at this time was only two years old there were only two issues of Ballet Hoo printed.

The Royal Winnipeg Ballet's new Nutcracker, 1999

After the success of a 26-year run of Neumeier's *Nutcracker*, the production was retired in 1998. Andre Lewis, as artistic director of the company, commissioned a new version of the *Nutcracker* to meet the demands of an audience that wanted a Christmas based ballet and to revitalize the repertoire of the Company that had a reputation as a populist ballet (Canada's Royal Winnipeg Ballet, 1996/97; Ballet Hoo, 1999). A production that Lewis had attended in Holland inspired his new creation. He wanted to draw his *Nutcracker* from the ballet's Russian roots. In addition to this he was interested in giving the ballet a Canadian feel (Ballet Hoo, 1999). He established the Canadian content in the opening of Act I with a hockey game being played on the Assiniboine River, the Royal Canadian Mounted Police conducting a mini musical ride, and a fortress that resembled the Parliament building (Winnipeg Free Press, Dec.19, 1999). Reported by Michael Crabb in the Winnipeg Free Press, Andre Lewis was responsible for programming that would attract audience and make money while maintaining the Company's artistic integrity, ("Ballet director", 2001).

The new *Nutcracker* premiered on December 17, 1999 at a production cost of one million dollars as reported in the Winnipeg Free Press, ("RWB surplus", 2000). The ballet was choreographed by Galina Yordanova and Nina Menon in a collaborative effort. Yordanova, the Resident Guest Teacher for the Royal Winnipeg Ballet, was recognized for her expertise in the Russian tradition of the ballet. Her task was to keep the ballet close to its Russian roots. In the company's 1998/99 season, Menon was retained as the Company's Resident Choreographer (Ballet Hoo, 1999). She concentrated on creating a choreography that would be visually pleasing to Canadian children, giving them a sense of

inclusion in the ballet. The roles of young Clara and her brother Fritz used children from the ballet's professional school unlike most productions of the *Nutcracker*. Menon also used students from the recreational division at the ballet for the extra children required throughout the ballet (Holiday Lights, 2000).

The set design and costume design was an artistic union between Brian Perchaluk and Paul Daigle under the direction of Andre Lewis. Perchaluk had carried out work within theater but *Nutcracker* was his first endeavor in ballet design. The time period for *Nutcracker* was placed in Winnipeg in 1913, just before the outbreak of World War I at a time when the city of Winnipeg was prosperous and the home to new arrivals seeking a better life. Perchaluk quoted in the Winnipeg Free Press stated, "It has a lot of elements that connect instantly with us here on the Prairies", (Walker, December 17, 2000, p. D1).

Paul Daigle, born in New Brunswick and educated at the Nova Scotia College of Art and Design had already established a background with the Royal Winnipeg Ballet both as a dancer and following his retirement from the company in 1988, as a costume designer for several productions. Included in his past work for the Royal Winnipeg Ballet were *Sequoia*, *La Princesse et le Soldat*, *Symphony No. 1*, *Angels in the Architecture*, *La Folia*, *A Darkness Between Us*, *Miroirs*, *The Rite of Spring*, and *Dracula* (Canada's Royal Winnipeg Ballet, 1994/95). The new *Nutcracker* production allotted Daigle \$300,000 for the creation of costumes and the creation of the creatures included in the production (Walker, December 17, 2000).

The tale of the *Nutcracker* began at the turn of the century circa 1913, in a home located in Winnipeg. It was the occasion of a Christmas festivity for a celebration of the holidays.

Libretto

Act I, Scene I: Clara's Bedroom

It is Christmas Eve and 12-year-old Clara is in her bedroom standing in front of the mirror. She is practicing her ballet steps so that she will dance well and impress her glamorous Aunt Josephine who is arriving from Montreal for the party. The toys in her room, a monkey, a bunny, and a ballerina are her audience and they warm to her performance. Clara's Mama comes to question why Clara is not dressed for the party and to ask where Clara's younger brother Dieter might be found. With his sword in hand, Dieter jumps unexpectedly out of a large armoire to a flourish of activity. Grandmother Marguerite enters the bedroom when things settle down and takes photographs of her much beloved grandchildren. Fritz, the older brother appears, pretending to fall down like a dead man, frightening Dieter so much that Grandmother must console him while Clara and Fritz disappear off to the party.

Scene II: The Christmas Party

Mama, Papa, and the butler are concerned that the Christmas tree has not yet arrived. The guests begin to appear and everyone turns to Aunt Josephine who is conspicuous in her grand manner of dress. She is accompanied by her fiancé, Edouard, who is very handsome in his military uniform. Finally, Mr. Drosselmeier arrives with the Christmas tree. Clara is introduced to Mr. Drosselmeier's grandnephew, Julien, who has grown even more handsome than the previous year. Clara is very shy around Julien. The tree is decorated and with great ceremony, Clara places the star at the peak of the tree. Mr. Drosselmeier distributes his hand carved presents. Dieter is pleased with his four Mounted Police and Clara is delighted by her pop-up book, which reveals a miniature garden. Clara

escapes during the meal to look at her book and imagines great dances taking place between her toy princess and her cavalier who resemble Aunt Josephine and Edouard. The doorbell rings and the imagined dancers disappear. A giant bear enters and performs a happy dance with the Christmas toys. Julien presents Clara with a special toy gift of a Nutcracker. The party ends with dancing and a sense of romance.

Scene III: Bedtime

Clara returns to her bed and falls asleep but is quickly awakened by the noise of the slamming armoire door. She searches for her Nutcracker to give her comfort and not able to find him, runs to the living room. In the living room there are sounds of little mice as the clock strikes midnight.

Scene IV: The Living Room

The living room is bathed in moonlight as strange things begin to occur. The room and the Christmas tree begin to grow. The mice come out of hiding and attack Clara who is saved by Julien who is transformed into a Nutcracker. The toy Mounted Police come alive and enter into a fierce battle against the mice. Giant peas and carrots enter into the foray. The Mouse King shoots Fritz who was bravely trying to rescue Dieter from the battle. Clara and the Nutcracker unite to defeat the Mouse King and events change again.

Scene V: A Magical Forest

Clara is transformed into a beautiful ballerina and the Nutcracker is her attractive prince. They dance in the magical forest under the stars and the Northern Lights as it begins to snow.

Act II, Scene I: The Kingdom

The Prince escorts Clara to his kingdom. At the castle gates another battle ensues engaging evil bats and other flying creatures. The Prince is victorious in the battle. The Sugar Plum Fairy appears to greet Clara and presents her with a magic wand that turns her pop-up book she had received at the family party into a series of real events, the divertissements. There are dances from many different ethnic backgrounds that remind us of the multicultural face of Canada. The Prince begins his dance with Clara in the pas de deux, fulfilling her dream of being a graceful ballerina. The dance comes to an end and all the inhabitants of the kingdom come together to wish them a happy return to their home.

Scene II: Early Morning

The dream is over and Clara awakens safe in her own bedroom. The toy Nutcracker still remains in the room in the same place Clara had left him before she had fallen asleep. She is happy to see that, indeed, Fritz is alive. Fritz excitedly gives her the news that outside, the snow has begun to fall. They excitedly dress to go out and enjoy the fresh snowfall together (Ballet Hoo, 1999).

Costume findings for the 1999 Nutcracker

Act I was set in an elegant home of 1913 Winnipeg. Perchaluk's house set was inspired by the family home of a Winnipeg patron (Ballet Hoo, 2000). Many props associated with big budgeted productions were used; a life size roller blading bear, flying creatures, a glowing Christmas tree, falling snow, and transportation to a magical forest. Act II, the Kingdom, was characterized by a pop-up book scene and a tribute to Canada's multicultural heritage through the divertissements (Ballet Hoo, 2000). The background for

the costume design by Paul Daigle was carefully researched. For inspiration and documentation of dress in Winnipeg in the early part of the twentieth century he studied photographs, paintings and consulted histories of Winnipeg from local archives. The military style uniforms that appeared in the first and third acts of the ballet were inspired by the period dress of the Canadian Mounties and grenadiers, while the Nutcracker himself was fashioned after an early Canadian soldier. To project the cold and snowy climate of Winnipeg, in the opening scene the characters were laden with mittens, toques, boots, and fur coats. Anne Armit, Director of Wardrobe at the Royal Winnipeg Ballet, stated that the costumes that appeared in the first act and final scene were based on historical evidence but those of the second act were illusions of fantasy (personal communication, July, 2001).

Drosselmeier

The primary source materials available for Drosselmeier were severely limited to the design sketches taken from the wardrobe bible. I was, therefore, unable to assess certain characteristics within the evidence available.

Drosselmeier's costume consisted of a winter overcoat, fur hat, and a three-piece suit. The overcoat worn in Act I was replicated from a Canadian catalogue circa 1913, and a copy of which was in the wardrobe bible (see Figure 28).



Figure 28. Drosselmeier taken from the wardrobe bible. Courtesy of the Royal Winnipeg Ballet.

Its description detailed a full fur coat, quilted lining, and a large shawl collar. The appearance of fur emphasized the atmosphere of a cold climate. This projection of cold was accentuated by the large collar giving an increased feeling of weight to the costume and the image that such a collar would be protection in a severe climate. The silhouette was shapeless, a boxed image in outline. The line was vertical with the eye being focused on a straight vertical path. The fur like texture not only gave the illusion of a cold climate, it also served to validate the knowledge that this was a character from a prosperous background in the city of Winnipeg. The color value and the volume were unable to be determined.

The primary source material for the three-piece suit was also only available in the wardrobe bible. The suit recreated from the costume design of Paul Daigle was fashioned to the style of circa 1913 (see Figure 29).



Figure 29. Drosselmeier from the wardrobe bible. Courtesy of the Royal Winnipeg Ballet.

The jacket was cut to fall over the hip line, the lapels were narrow and small, and the button closure was high at the neckline, a design that was based on the cut of men's jackets during the early 1900s (Tortora, 1994).¹³ Four very prominent pockets on the jacket front gave visual detail and contrast as well as projecting the feel of a homespun garment suitable for the prairie environment. The trousers were double pleated at the waistline, cut loosely around the hips and tapered to the bottom-cuffed hem. The vertical line of the body was divided by the horizontal hem of the jacket creating bulk to the figure making it appear solid and substantial. The color value or volume could not be determined.

¹³ Early 20th century jackets were cut longer than modern jackets. They were buttoned high, had small lapels, and could be single or double breasted (Tortora, 1994).

Prince

The costume of the Prince was evaluated from two color photographs taken by a private professional photographer and from the costume sketches of Paul Daigle contained in the Company's wardrobe bible. The photographs were printed in color.

The Prince's costume was a stylized version of a military uniform adapted to dancewear and restated the military look of the toy Nutcracker. The primary accent piece of the costume was the military tunic. The remainder of the costume consisted of a vest, the traditional leotards, and soft constructed calf length dance boots (see Figure 30).

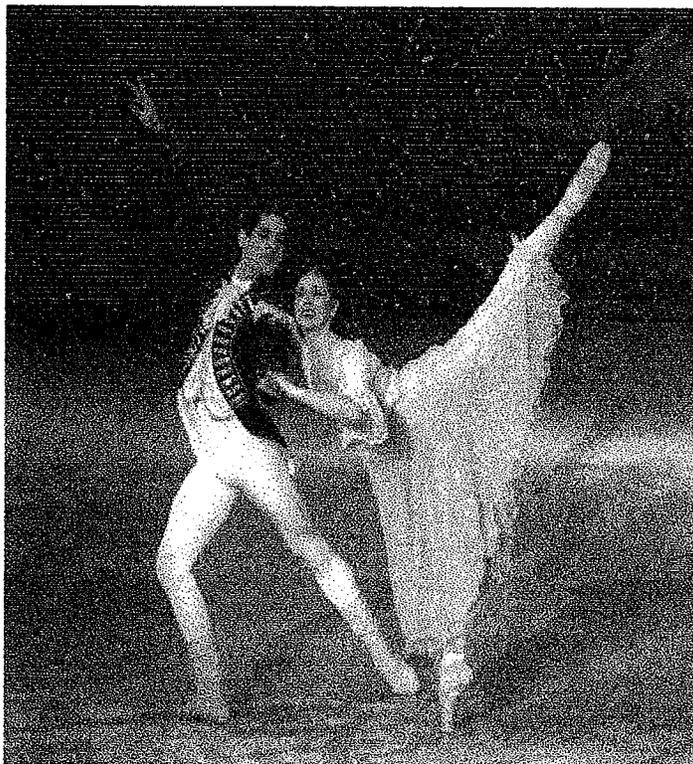


Figure 30. Lissette Salgado as Clara and Reyneris Reyes as the Prince, 2000. Courtesy of Keith Levit Photography.

The silhouette of the costume outlined the body following its natural curves. The tunic was created with a military influence by the addition of horizontal striped braiding attached at the center front opening. The cuffs of the sleeves were of an accent fabric

simulating a military cuff. The vest of the costume was barely visible but added a touch of interest and textural contrast. The line of the costume in the tunic was curved from the neckline at the front opening and continued in a C curve to the back of the tunic. This line would have contributed to a lyrical feel of movement that added to the grace and expressiveness of the Prince's characterization. A visual contrast was created by the change in color value between the tights and the tunic that gave a crispness to the military feel of the costume. The sharp, crisp lines of the costume edges promoted a sense of military precision. The volume of the costume appeared to be small in relation to the dancer's body.

In Act II, Scene I, The Kingdom, the Prince performed the pas de deux with Clara, changing his military styled costume for that of a regal Prince. The information for the evaluation of this costume was heavily based upon the design sketch from the wardrobe bible and partial views of the costume from photographs (see Figure 31).

This costume of the Prince consisted of a tunic and leotards that were in a similar color range. This like color value established a strong vertical line. The silhouette followed the curve of the dancer's body allowing for the technical intricacies of the dance to be clearly visible when performing with Clara in the pas de deux. The tunic front was cut in a C shape repeating the lines of his previously worn military costume. Visual interest was enhanced by the addition of textured fabrics and lace trims, reiterating the feel of the royal characterization of the Prince.



Figure 31. Costume sketch of the Prince for the pas de deux by Paul Daigle. Courtesy of the Royal Winnipeg Ballet.

Clara

The photographic evidence for Clara consisted of several color processed photographs and the design sketches of Paul Daigle from the wardrobe bible. The available photographs did not include one of the three costumes worn by Clara but the design sketch was contained in the wardrobe bible.

Clara, in the opening of the *Nutcracker*, was performed by a professional student of the Royal Winnipeg Ballet School. The evidence for this costume included color photographs and a design sketch from the wardrobe bible (see Figure 32). The silhouette of the costume was straight from the neck to the hem without any indentation at the waistline. The bodice was shapeless and a belt effect occurred at the hips. The box shaped outline was restated by the square neckline. The hip line of the design and the box shape of the outline gave a strong vertical accent. Although the time period for the ballet was circa 1913, this outline was more reflective of the early 1920s. The tiered skirt portion of

the costume and the addition of two ruffled layers of lace on the sleeves gave a textured richness complementing the straight outline and also identifying this costume as a party dress. Seen just below the hemline of the dress were bloomers repeating the lace effect of the dress. The volume appeared to be small. The color value was light.

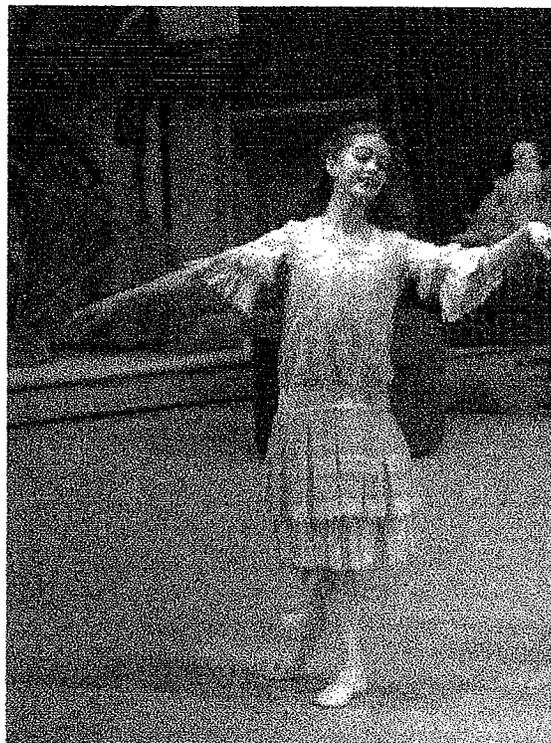


Figure 32. Kali Stal as Clara in Act I, 2000. Photography courtesy of Keith Levit.

Clara's nightgown first seen in the *Nutcracker* was viewed from several black and white photographs and from the wardrobe bible's costume sketch (see Figure 33). The gown was cut on the bias for a soft, flowing line creating a large circumference at the hem that allowed for great volume of movement in the dance. The silhouette was an empire outline, cut under the bust and falling over the waist and hips. The line created was strongly vertical supported by the sameness of the color value for the complete costume. Contrast was added to the gown by the ruffled sleeves, ruffled shoulders, and a shirred bodice. The sheer fabric and the gathered detailing gave a soft edge to the outline. The

volume appeared to be medium in relation to the dancer's body. The color value was not assessed, as only color-processed photographs were available.



Figure 33. Lissette Salgado as Clara and Yasuyo Takao as the Bear, 1999. Courtesy of the Royal Winnipeg Ballet. Photography by Paul Martens.

Over the nightgown, Clara wore a housecoat. This information was available only as the design sketch from the wardrobe bible (see Figure 34). Cut in the same long, vertical lines of the nightgown, it was edged with lace through the high neckline, extending down the center front opening that exaggerated the simple vertical lines of the costume. The lace edgings and ruffled effect were repeated at the edge of the long and full sleeves. Fashioned from chiffon fabric with organza trim, the edges were soft and rounded, accentuated by the applied ruffles. The interpretation of the costume was a reflection of maturity rather than one of youth.



Figure 34. Costume sketch of Clara's housecoat from the wardrobe bible. Courtesy of the Royal Winnipeg Ballet.

Sugar Plum Fairy

The costume for the Sugar Plum Fairy was examined from several color photographs belonging to a private professional photographer. The design sketch was available from the wardrobe bible.

The Sugar Plum Fairy appeared in Act II in the pas de deux with the Prince. Her costume reflected the feeling of fantasy of the second Act of the *Nutcracker* production (see Figure 35). The classical tutu worn by the Sugar Plum Fairy was cut with a v-shaped bodice extending over the waistline. The front of the bodice was decorated with a repeating v-shaped decoration of lace and beads creating a contrasting texture and richness. This v-shaped bodice repeated the v-shaped bodices of the corps de ballet costumes of the second act. The body of the tutu was overlaid with a separate layer of material of rounded edges. Organza sleevelets were worn on the upper arm giving an accent feature to the

arms. The color value of the costume was light and the volume appeared medium in relation to the dancer's body. The costume was accessorized by a necklace, earrings and a tiara.



Figure 34. Lissette Salgado as the Sugar Plum Fairy (n.d.). Photography courtesy of Keith Levit.

The Royal Winnipeg Ballet's two productions of the *Nutcracker* are distinctively different from each other. The Neumeier production enjoyed a 26-year tradition of presentations to be followed by the new mega production that appears to be expected by today's audiences. The new production is anticipated to continue the success of Neumeier's version. Morley Walker of the Winnipeg Free Press wrote, "It is expected to sell out most of its 11 local performances before it closes Dec.27" ("Opening-night", 1999). In 2000, Walker of the Winnipeg Free Press reported, "Virtually all of last year's shows were sold out. This contributed mightily to the troupe's healthy bottom line and pretty much guarantees that it will tour for years to come" ("Rosy side", 2000).

The following chapter discusses *The Nutcracker* findings at the National Ballet of Canada and the Royal Winnipeg Ballet. The main focus of the discussion is based on the costume differences and similarities of the four principal roles. Conclusions are drawn from the findings.

CHAPTER SIX

DISCUSSION AND CONCLUSIONS

Discussion of two unique ballet companies

The following chapter notes the different backgrounds of the National Ballet of Canada and the Royal Winnipeg Ballet and their productions of *The Nutcracker* with the main focus of the material relating to the costumes of the four principal roles within the productions. The conclusions of the research conducted are presented following the discussion of the results in this chapter.

The National Ballet of Canada is located in Toronto, the most populous city in Canada and one of the country's largest tourist destinations. The beginnings of the company were founded on close ties to the classical traditions of ballet in Britain through its founder Celia Franca and were based upon the image of England's Royal Ballet (formerly Sadler's Wells Ballet). It is dedicated largely to the full-length classics and the classical exploration of dance. The company acknowledges itself as the only Canadian company to present a full range of traditional classics. In recent years, the company has introduced works with a modern influence. The largest ballet company in Canada, The National Ballet of Canada employs 67 dancers for its various works.

The distinctly different geographical locations of the National Ballet of Canada and the Royal Winnipeg Ballet have influenced the uniqueness of these two companies. The Royal Winnipeg Ballet, Manitoba, was established in the spirit of the character of the prairies, with determination and guts, born in the middle of the wheat fields. It was founded as a ballet for the people, with an eye to the taste of the audience and the talents of

its ensemble of dancers. It has always been noted as a contemporary ballet company, one that has diversity in its repertoire while building on the classics. In recent years it has been recognized as having achieved a fine balance between the classical traditions of Europe and the boldness of contemporary ballet, which in turn has produced a style unique to itself (Souvenir Program, 1996/1997). It holds the distinction of being Canada's oldest ballet company and the longest continuously operating ballet company in North America. It was bestowed with the royal title in 1953, the first granted under the reign of Queen Elizabeth II. The Royal Winnipeg Ballet is a company smaller in size than the National Ballet of Canada. The company retains 26 dancers and therefore must choose its repertoire accordingly.

The National Ballet of Canada premiered its first full-length production of *The Nutcracker* in 1964. It quickly became a holiday tradition. The Company has performed the ballet consecutively until the present time. It has become the biggest box office draw that shows no sign of lessening in its popularity each Yuletide season.

The Royal Winnipeg Ballet premiered the *Nutcracker* in 1972. Although it did not run consistently each holiday season, it was produced 15 times until the year 1995. Since 1996 it has had five consecutive runs and appears to have established itself as a Winnipeg tradition. It has been the box office draw for the Company and has played repeatedly to sold out audiences.

Four productions of *The Nutcracker* were studied, two at the National Ballet of Canada and two at the Royal Winnipeg Ballet. One performance was examined in each year that the production ran for both companies. At the conclusion of this study the National Ballet of Canada had performed *the Nutcracker* 37 years and the Royal Winnipeg

Ballet had performed *Nutcracker* for 20 years. Therefore, even though the costumes remained the same in each production, 32 costumes were analyzed in 57 performances of *The Nutcracker*.

In each of the four productions analyzed, there occurred a variation in names of the four principal roles. Table 2 depicts the spelling of the names as they were written in the libretto of each production of *The Nutcracker*.

Table 2. Identification of the principal roles in The Nutcracker

NBC 1964	NBC 1995	RWB 1972	RWB 1999
Drosselmeyer	Nikolai	Drosselmeier	Drosselmeier
Prince	Prince	Gunther	Prince
Clara	Marie	Maria	Clara
Sugar Plum Fairy	Sugar Plum Fairy	Louise	Sugar Plum Fairy

Libretto

At the National Ballet of Canada, the libretto of Celia Franca's 1964 production of *The Nutcracker* followed the traditional story line of E.T.A. Hoffmann with the choreography based upon the original work of Marius Petipa and Lev Ivanov with the addition of Franca's own experience of having danced in traditional *Nutcrackers*. John Kudelka's new 1995 *Nutcracker* production also relied upon the original Hoffmann tale but Kudelka added his own sensibilities of a Russian based ballet. Kudelka worked the

choreography to his own particular understanding of the interpretation of the libretto he had created for the 1995 *Nutcracker*.

Within the company of the Royal Winnipeg Ballet, the two productions of *Nutcracker* were vastly different. John Neumeier's 1972 *Nutcracker* was not the traditional tale of a Christmas story but based upon John Cranko's 1966 version of a birthday party and a girl entering into the next phase of life. To Cranko's libretto, he created his own choreography for his 1972 *Nutcracker* at the Royal Winnipeg Ballet. The subsequent 1995 *Nutcracker* commissioned by Andre Lewis, was grounded in Russian roots from the 1830's. Galina Yordanova and Nina Menon created original choreography for the 1995 Royal Winnipeg Ballet production. Table 3 shows the libretto as based upon the traditional version of *The Nutcracker* and the time setting in which the productions were placed.

Table 3. A comparison of The Nutcracker libretto and the time setting in which they occurred

Company	Traditional	Non Traditional	Time Setting
NBC 1964	•		Victorian
NBC 1995	•		Russia 1830's
RWB 1972		•	Victorian
RWB 1999	•		Winnipeg Circa 1913

The National Ballet set both of its productions of *The Nutcracker* in the Victorian Period and based its libretto on the traditional tale of E.T.A. Hoffman with minor

The character of Drosselmeyer in the three productions containing his role, were not exact reproductions of the time period but did evoke the essence of the period set out in the libretto as Victorian. Each costume exhibited a flavor of their particular Victorian era. The role of Nikolai that replaced Drosselmeyer in the National Ballet of Canada's 1995 production was strongly suggestive of Cossack dress during 1830s Russia.

The Prince and the role of Gunther in each of the productions, followed the traditional male dancewear associated with classical roles. Each character wore the fitted tunic and tights that best displayed the techniques of the dance and in Act II, the costumes served to compliment the classical tutu worn by the Sugar Plum Fairy and Louise in the pas de deux. A military element was introduced into the silhouette of the Prince in the National Ballet's 1995 production, and in the 1972 and 1999 productions at the Royal Winnipeg Ballet. In the 1972 Franca production, the Prince reflected the abstract setting of the set design and was not in keeping with a military associated silhouette.

Each of the productions was characterized in the opening scene of the party with Clara, Marie, Maria, and Louise, in a costume silhouetting the lines of the period setting of the production. The transition of this role from the reality of the opening act into the land of fantasy was, in each production, symbolized by the donning of a nightgown.

The spirit of the Sugar Plum Fairy appeared in all productions in the dancewear of the classical tutu. The silhouette of the classical tutu has historically been associated with the role of the ballerina. The importance of the pas de deux, the technical ability of the ballerina, and the roots of this role from the original performance were maintained in the traditional costume. Louise, in the untraditional ballet of John Neumeier, also retained the classical tutu in the pas de deux.

Design line

Table 5 details the dominant design lines that were noted in the study of the four principal costumes. A design line is a connection between two points or the edge of an object where no discernable line can be seen. Line leads the direction of the eye and emphasizes the psychological meanings associated with the lines direction and the line's edge (Davis, 1987).

Table 5. Comparison of design lines of the four principal characters

Character	NBC 1964	NBC 1995	RWB 1972	RWB 1999
DROSSELMEYER, DROSSELMEIER	Tailcoat Ensemble Vertical, bold		Jacket/Vest Vertical, bold Cape Full, draped, bold	Coat Vertical, square, soft Suit Vertical, bold
NIKOLAI <i>Act I</i>		Coat Ensemble Vertical, soft Coat Ensemble Vertical, soft		
<i>Act II</i>				
PRINCE <i>Act I</i>	Tunic/Leotards Vertical, Classical dance line Cape Combination of Straight/angled	Tunic/Leotards Vertical, sharp, bold		Tunic/Leotards Vertical, curved, soft
<i>Act II</i>	Tunic/Leotards Vertical, sharp, bold	Tunic/Leotards Same costume as Act I		Tunic/Leotards Vertical, curved, soft
GUNTHER <i>Act I</i>			Jacket Tunic/Leotard Vertical, soft Practice Tunic Vertical, soft Tunic/Leotards Vertical, sharp	
<i>Act II</i>				
CLARA, MARIE, MARIA	Party Dress Rounded, soft & sharp edges Nightgown Rounded, soft	Dress/Coat Curved Nightgown Rounded, soft	Party Dress Curved, simple lines, soft Nightgown Rounded, soft	Party Dress Vertical, rectangular, soft Housecoat Rounded, soft
SUGAR PLUM FAIRY	Classical Tutu Classical lines, V-shaped lines, triangles, prisms	Classical Tutu Classical lines V-shaped lines		Classical Tutu Classical lines V-shaped lines
LOUISE			Party Dress Curved, soft Practice Tutu Curved, soft Classical tutu V-shaped lines	

Drosselmeyer and Nikolai were powerful characters who possessed magical skills and were creators of dreams. Each production in both companies designed costumes for this role which had a predominant vertical line to convey this characterization. The vertical line manifested feelings of force, strength, and the importance of this character to the libretto.

In all productions the vertical line was predominant for the roles of the Prince and that of Gunther. These roles had, as the greater importance the showcasing of the Sugar Plum Fairy or Louise in the pas de deux. The strength and force of the dancer's movement was accentuated by the strongly evident vertical line of the body-fitted costume.

Clara, Marie, and Maria, in each production were roles that projected youth in the opening scene. The party dresses and the dress/coat were given curved lines in the National Ballet productions and in the 1972 production at the Royal Winnipeg Ballet. Usage of the curved line envisioned softness and a roundness creating an impression of youth. The 1995 production of the National Ballet reinforced the vertical line in keeping with the line of the time period and used other design elements to achieve the look of youth. All four productions created nightgowns with the rounded lines associated with softness and sleepwear.

The classical tutu was created to highlight the legwork of the dancer and to free her from the confines of a cumbersome character costume. All of the productions costumed the Sugar Plum Fairy in the classical tutu for the highlight of her role, the pas de deux. Louise, in her pas de deux in the 1972 Royal Winnipeg Ballet production, was also costumed in the classical tutu. The tutus were characterized by crisp lines and V-shaped bodiçes that gave emphasis to the waist line. The 1972 Royal Winnipeg Ballet introduced

a softer version of an earlier tutu that was curved. Louise's costume in Practice Hall was a shorter version of the romantic tutu.

Costume detail

Table 6 outlines the costume detail for the principal characters. This detail was of interest in order to perceive the costume as either complicated or uncomplicated in the number of elements added to the costumes.

Table 6. Comparison of costume detail in the four principal characters

Character	NBC 1964	NBC 1995	RWB 1972	RWB 1999
DROSSELMEYER, DROSSELMEIER	Tailcoat Ensemble Uncomplicated Fabric texture Sash		Jacket/Vest Uncomplicated Textured fabric Cape Uncomplicated	Coat Uncomplicated Fur texture Suit Uncomplicated Home spun
NIKOLAI <i>Act I</i> <i>Act II</i>		Coat Ensemble Complicated Ornate Fabric texture Applied trims Boots, hat, sash Coat Ensemble Complicated Ornate Applied trims Boots		
PRINCE <i>Act I</i>	Tunic/Leotards Uncomplicated Applied trim Cape Uncomplicated	Tunic/Leotards Uncomplicated Applied trim & braid		Tunic/Leotards Uncomplicated Applied trim

<i>Act II</i>	Applied design Tunic/Leotards Applied design	Tunic/Leotards Same costume as Act I		Tunic/Leotards Uncomplicated Applied trim Textured fabrics
GUNTHER <i>Act I</i>			Jacket Tunic/Leotards Uncomplicated Braid Sash Practice Tunic Uncomplicated Tunic/Leotards Uncomplicated Applied design	
CLARA, MARIE, MARIA	Party Dress Uncomplicated Applied decoration & edgings Nightgown Uncomplicated Attached decoration	Dress/Coat Complicated Applied trim, belt, bonnet Nightgown Uncomplicated Ruffles	Party Dress Uncomplicated Applied design Pouched scarf Ruffles Nightgown Uncomplicated Applied decoration	Party Dress Uncomplicated Nightgown Uncomplicated Ruffles Housecoat Uncomplicated Applied decoration Ruffles
SUGAR PLUM FAIRY	Classical Tutu Uncomplicated Textured fabrics, tiara	Classical Tutu Complicated Several textured fabrics, wings, double tiara		Classical Tutu Uncomplicated Textured fabrics, sleevettes, tiara
LOUISE			Party Dress Complicated Fabric texture, ruffles, tiered fabrics, sash Practice Tutu Uncomplicated Classical Tutu Uncomplicated Applied design	

As reported in Ballet Notes, the National Ballet of Canada's 1964 production was considered at that time to be costumed lavishly. The supporting cast was costumed in reproductions of Victorian clothing that appeared to be detailed as was the custom in dress during that era. The principal roles in this work, however, were costumed in a more

simplified manner. The established abstract design of the production was repeated in the costumes through the use of applied decoration. The addition of accessories was minimal and therefore uncomplicated in its application.

The 1995 production of the National Ballet of Canada in contrast to the 1964 production was an extravagant and elaborate production. The costumes were richly textured in patterned fabrics and applied decorations reflecting the ornate presentation of 1830 clothing in Russia. There was a liberal use of accessories of footwear, headwear, sashes, and to reinforce the image of excess, the Sugar Plum Fairy wore a double tiara.

The 1972 Royal Winnipeg Ballet production was a ballet representative of the design process which leaned towards simplicity. The uncomplicated appearance in detail of the major character roles was detailed by minimally applied design features and trims, similar to the technique used in the 1964 production at the National Ballet of Canada.

The Royal Winnipeg Ballet's 1999 production entered the age of extravagance in set design that was reflective of the new age of gadgetry and excess in productions of *The Nutcracker*. However, the costumes of the principal roles were given clean lines and only the necessary detail to promote the 1913 Winnipeg image of clothing that would have been seen on the prairies during the time of Yuletide festivities. This was achieved by the use of applied trims, fur textures, and edging treatments that complimented the design lines, adding richness without excess. In all productions assessed at both companies, the costumes of Prince and Gunther had uncomplicated detail. This was the traditional treatment of costuming the Prince and hence Gunther, who join the Sugar Plum Fairy in the pas de deux.

Color Value

Table 7 outlines the color value of the principal roles. Color value was assessed as light, medium, or dark to achieve a reference point rather than an absolute color value. This reference point was used to convey some sense of visual impact of the costumes within the productions. A descriptive color reference was established rather than as a standardized measure because of the varied sources of materials available for the assessment.

Table 7. Comparison of color value on the four principal character costumes

Character	NBC 1964	NBC 1995	RWB 1972	RWB 1999
DROSSELMEYER, DROSSELMEIER	Tailcoat Ensemble Dark		Jacket/Vest Dark Cape Dark (outer fabric) Light (inner lining)	Coat Not assessed * Suit Not assessed *
NIKOLAI <i>Act I</i> <i>Act II</i>		Coat Ensemble Medium Coat Ensemble Medium		
PRINCE <i>Act I</i> <i>Act II</i>	Tunic/Leotards Tunic-light Leotards-light Cape Light Tunic/Leotards Tunic-dark Leotards-light	Tunic/Leotards Tunic-medium Leotards-light Tunic/Leotards Same costume as Act I		Tunic/Leotards Tunic-medium Leotards-light Tunic/Leotards Tunic-light Leotards-light
GUNTHER <i>Act I</i> <i>Act II</i>			Jacket Tunic/Leotards Jacket/Tunic-Light Leotards-light Practice Tunic Light Tunic/Leotards Tunic-dark Leotards-light	

CLARA, MARIE, MARIA	Party Dress Light Nightgown Light	Nightgown Light	Party Dress Light Nightgown Light	Party Dress Light Nightgown Light Housecoat Light
SUGAR PLUM FAIRY	Classical Tutu Dark	Classical Tutu Light		Classical Tutu Light
LOUISE			Party Dress Medium Practice Tutu Light Classical Tutu Dark fading to light	

* There was no photographic material available, therefore the color value was not assessed.

Reflecting the prominent role of Drosselmeyer as a strong presence on stage, the color value assessment of his costume was dark in both the National Ballet of Canada's 1964 production and the Royal Winnipeg Ballet's 1972 production. The corresponding role of Nikolai in the National Ballet of Canada's 1995 production used a medium color value. The importance of his role relied more heavily upon the ornateness of his costume and the complicated detail that was supported by the medium color value.

The role of the Prince and the corresponding role of Gunther provided an interesting point on the use of color value in two of the productions. In Act I of the National Ballet of Canada's 1964 production and in Act I of the 1972 production of the Royal Winnipeg Ballet, the Prince and Gunther were costumed in a light color value. In Act II of these productions, a reversal of color value was used and dark was the highlighted color value. Whether this was an established practice with color value in productions outside of this work is unknown but it is an interesting point to consider for future study. The National Ballet of Canada's 1995 production employed a medium color value for the tunic and a light color value for the leotards and the costume remained the same in both

Act I and Act II. The 1999 production at the Royal Winnipeg Ballet used a medium/light color value for the Prince in Act I and in Act II the color value of light was used to compliment the Sugar Plum Fairy.

The role of Marie, Clara, and Maria in each of the productions at both companies relied upon the nightgown for the transformation from the world of reality to the world of fantasy. The traditional association of the nightgown with sleep and dreaming was reinforced by the light color value giving an altered state and dreamy sensibility to the role.

The color value used in all productions for the party scene involving Marie, Maria, or Clara, was kept light, setting the mood of lightness and gaiety for the party. Louise in the 1972 Royal Winnipeg Ballet production was placed in a medium color value. Louise was the special daughter of the family, talented, a dancer who wore stylish French fashion as compared to her frumpy sister Maria. A different color value was used for Louise as one of the elements to set her apart from Maria who was costumed in a light color value reinforcing Maria's seemingly secondary place in the family.

The pas de deux danced by the Sugar Plum Fairy was the focal point of her role. The Sugar Plum Fairy's classical tutu in the 1964 National Ballet of Canada's production mirrored the costume of the Prince in line, detail and color value. In the last production of 1995 at the National Ballet of Canada, the Sugar Plum Fairy in a costume of light color value was not complimented or contrasted in color value by the Prince's costume. In both productions at the Royal Winnipeg Ballet, the classical tutus worn by the Sugar Plum Fairy and Louise were in a similar color value to that of the Prince. In three productions the color value appeared to be used as a way of highlighting the ballerina by contrasting the color value to the Prince or by using a similar color value for the Prince and Gunther.

Volume

Table 8 compares the volume of the four principal characters' costumes. Volume was assessed as it appeared in relation to the dancer's body in terms of small, medium, and large.

Table 8. Comparison of volume of costume of the four principal characters

Character	NBC 1964	NBC 1995	RWB 1972	RWB 1999
DROSSELMAYER, DROSSELMAYER	Tailcoat Ensemble Medium		Jacket/Vest Medium Cape Large	Coat Not assessed * Suit Not assessed *
NIKOLAI <i>Act I</i>		Coat Ensemble Large		
<i>Act II</i>		Coat Ensemble Large		
PRINCE <i>Act I</i>	Tunic/Leotards Small Cape Large	Tunic/Leotards Small		Tunic/Leotards Small
<i>Act II</i>	Tunic/Leotards Small			Tunic/Leotards Small
GUNTHER <i>Act I</i>			Jacket Tunic/Leotards Small	
<i>Act II</i>			Practice Tunic Small Tunic/Leotards Small	
CLARA, MARIE, MARIA	Party Dress Medium Nightgown Small	Coat/Dress Large Nightgown Large	Party Dress Medium Nightgown Medium	Party Dress Small Nightgown Medium Housecoat Medium
SUGAR PLUM FAIRY	Classical Tutu Medium	Classical Tutu Medium		Classical Tutu Medium
			Party Dress Medium Practice Tutu Medium Classical Tutu Medium	

* There were no photographic materials available for color assessment.

The assessment of volume was done in hopes of realizing a pattern of perceived volume within the productions of the four chosen character roles. The one marked similarity of the four productions of the National Ballet of Canada and the Royal Winnipeg Ballet was that of the role of the Prince and Gunther. The traditional use of classical dancewear of a tunic and leotards was used which outlined the body shape of the dancers and gave an appearance of a small volume. The last productions of both companies were extravagant and modernized remakings of *The Nutcracker* that held to the traditional custom of classical dancewear. The volume of the classical tutus for the Sugar Plum Fairy and Louise in all productions appeared to be medium. The tutus were therefore kept in the traditional method of construction.

CONCLUSIONS

The first objective of the study was to document the similarities and differences in costume of four principal figures in productions of *The Nutcracker* between two major Canadian ballet companies, the Royal Winnipeg Ballet Company and the National Ballet of Canada. The costumes of the four principal roles were documented from various sources of photographs, designer sketches, and in-house programs. After assessing the elements of silhouette, design line, detail, color value, and volume, the analysis appeared to suggest that the National Ballet of Canada and the Royal Winnipeg Ballet design their costumes in the same style and in the same manner based on their traditional versions of *The Nutcracker* which in turn had their roots in the original Petipa production of 1892. It was also noted that although four productions were analyzed, only three designers were

actually assessed. Jurgen Rose designed the 1964 Franca version of *The Nutcracker* at the National Ballet of Canada and the 1972 Neumeier version of *Nutcracker* at the Royal Winnipeg Ballet. This helps to explain the similarities in many of the costumes from the different productions.

The second objective was to document the history of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada. The history of the *Nutcracker* productions at both companies was influenced by the histories of the companies. The two companies are uniquely different in geographical locations and established themselves having two distinct directions of philosophy. The National Ballet of Canada, the larger company, is situated in the populous urban center of Toronto, surrounded by other cities of significant populations from which to draw upon for audience support. It also constantly competes with other theatrical big draws and reinvented its 1995 version of *The Nutcracker* as a mega spectacle to continue its box office appeal. The Royal Winnipeg Ballet is based in the city of Winnipeg that is isolated from other urban centers. The company has always maintained a populist approach to its repertoire that is in keeping with the audience demands of the area. The 1999 version of its new *Nutcracker* maintained its regional roots with direct references to the Winnipeg area that would appeal to the local audience and retain its ability to have sold out performances.

The libretto for each production of *The Nutcracker* at the National Ballet of Canada, the 1964 Franca production and the 1999 Kudelka production, was documented from materials held in the archives of the company. The *Nutcracker* libretto for the 1972 Neumeier production and the 1999 production choreographed by Yordanova and Menon was also documented from holdings at the company's archives.

The third objective of the study was to add to the limited body of knowledge in Canadian ballet history thereby increasing awareness of ballet's art form. The history of the National Ballet of Canada and the Royal Winnipeg Ballet were traced from various sources. Although histories of both companies have been written in detail, this study extends that history and includes the histories of the productions of *the Nutcracker* and the documentation of costumes of the four principal roles within the productions.

The fourth objective of the study was to document the role of the tradition of *The Nutcracker* at the Royal Winnipeg Ballet and the National Ballet of Canada. The National Ballet of Canada premiered its production of *The Nutcracker* in 1964. Each year from that date until the time of this study, *The Nutcracker* has been performed consecutively to critic's acclaim for its traditional appearance. First recognized by Balanchine as the cash cow and basis for the economic survival of his company, the National Ballet of Canada has followed the economic recipe and established the production as its big box office draw.

The Royal Winnipeg Ballet premiered *Nutcracker* eight years after the National Ballet of Canada in 1972. Although it did not establish itself as a yearly tradition immediately, the value of the box office receipts was still recognized. From 1972 to 1994, the company presented the production for 15 of those years. From 1996 until the time of the study, the production has had a consecutive run of box office sellouts. The critics' reviews and articles generated by the press have heralded the *Nutcracker* as a traditional Yuletide production anticipated by the Winnipeg audience.

S. Bronner (1998) in describing tradition wrote that the terminology was expressed in newspapers and related publications as being associated with the custom of a holiday season and is an event that is repeated annually although not rooted in a lengthy time

period. *The Nutcracker* fits within this definition of tradition as it appears to be entrenched in the Canadian Yuletide season. This tradition is supported by productions elsewhere in North America and Europe evidenced by the rising number of *Nutcrackers* being produced each year. It appears that the Royal Winnipeg Ballet and the National Ballet have listened to their audiences. In a win-win situation, the audience gets to see what they want at a time filled with sentimental nostalgia while filling the companies' coffers and ensuring continued development. Thus, this tradition was created.

Questions raised for further research

From this study several questions arise. Canada is the home of three smaller but notable ballet companies, Les Grands Ballets Canadiens, Ballet British Columbia, and Alberta Ballet. What is the history of *The Nutcracker* in these three companies and what is the importance of the production to the companies? What are the similarities and differences of the three companies to *Nutcracker* productions at the National Ballet of Canada and the Royal Winnipeg Ballet? *The Nutcracker* is repeatedly referred to as the traditional holiday season production. How enduring will this new tradition be within North America and Europe?

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APPENDIX A**Classification system for historic costume by Pamela Schlick, 1988.**

GARMENT/ Torso/ overgarment

GARMENT/ Torso/ outergarment

GARMENT/ Torso/ undergarment

GARMENT/ Extremity/ leg/ foot

GARMENT/ Extremity/ head

GARMENT/ Extremity/ neck

GARMENT/ Extremity/ hand/ arm

ACCESSORY/ Carried

ACCESSORY/ Jewelry

APPENDIX B

Classification system for types of dress and their properties By Mary Ellen Roach-Higgins and Joanne B. Eicher, 1992.

Types of dress	Color	Volume & proportion	Shape & structure	Surface	Texture	Odor	Sound	Taste
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Body modifications

Transformations of

- a. Hair
- b. Skin
- c. Nails
- d. Muscular/
skeletal system
- e. Teeth
- f. Breath

Body supplements

Enclosures

- a. Wrapped
- b. Suspended
- c. Pre-shaped
- d. ab, ac, bc, abc

Attachments to body

- a. Inserted
- b. Clipped
- c. Adhered

Attachments to body enclosures

- a. Inserted
- b. Clipped
- c. Adhered

Hand-held objects

- a. By self
- b. By other

APPENDIX C

Data collection sheet

Company:

Date of production:

Location:

Choreographer:

Designer:

Material observed:

- Photo glossy _____ matt _____ colour _____ black/white _____

- Sketches

- Costume bible

- Other

Character:

Age:

Sex:

Costume:

How acquired: made on site _____ contracted _____

Setting/Interpretation:

Line: straight _____ curved _____

Color/Value:

Body:

dancewear _____

Tutu - romantic _____

- classical _____

- wrapped: _____ suspended _____ shaped _____ combination _____

- neckline:

- sleeves:

- waist:

- trousers:

- cape:

Volume:

Stylistic details including decorative elements:

Attached _____ unattached _____

Fabric: plain _____ patterned _____

Detail: painted _____ appliquéd _____ embroidered _____

bold _____ light _____

Accessories:

headwear: hat _____ other _____

jewellery:

footwear:

other:

APPENDIX D

National Ballet of Canada The Nutcracker, 1964 Cast

Choreography: Celia Franca, after Marius Petipa and Lev Ivanov
 Music: Pyotr Llyich Tchaikowsky
 Libretto: Marius Petipa after E.T.A. Hoffmann
 Designs: Jurgen Rose
 Lighting Design: Michael. J. Whitfield

Dancer Roles/Characters:

President Silberhaus
 His Wife
 Clara, their daughter
 Fritz, their son
 Butlers
 Maids
 Councilor Drosselmeyer
 Grandmother
 Grandfather
 Guests
 Children: Students of the National Ballet School
 Clockwork Toys:
 Harlequin
 Columbine
 Soldier
 Vivandiere
 Nutcracker Boy
 Mouse King
 Nutcracker Prince
 Reindeer
 Snow Queen
 Master of Ceremonies
 Sugar Plum Fairy
 Her Attendants: Students of the National Ballet School
 Spanish Dance
 Oriental Dance
 Chinese Dance
 Russian Dance
 Marzipan Shepherdesses
 Mother Gigogne and the Clowns
 Waltz of the Flowers
 Valse Finale: Ensemble

APPENDIX E**National Ballet of Canada
The Nutcracker, 1995
Cast**

Choreography and Libretto: James Kudelka

Music: Pyotr Ilyich Tchaikovsky

Designs: Santo Loquasto

Lighting design: Jennifer Tipton

Peter

Marie

Misha, Marie's brother

Baba, Marie and Misha's nurse

Marie and Misha's parents

Uncle Nikolai

Parents

Children

Aunts

Uncles

Servants

Bears

Horse

Artists of the National Ballet and Students of the National Ballet
School

Nutcracker

Tsar of the Mice

Dogs

Cats

Mice

Baby Mice

Goat

Rooster

Artists of the National Ballet and Students and Associates of
the National Ballet School

Snow Queen

Icicles

Snow Maidens

Unicorns

Courtiers

Guards

Ladies-in-Waiting

Students of the National Ballet School

Sugar Plum Fairy

Empress Dowager Baba
Grand Duke Nikolai
Spanish Chocolate
Arabian Coffee

A Sheep
A Flock of Lambs

Junior associates of the National Ballet School

A Fox
Waiters
Chefs
A Bee

Students of the National Ballet School

Flowers and Branches

Artists of the National Ballet

APPENDIX F**Royal Winnipeg Ballet
Nutcracker, 1972
Cast**

Choreography: John Neumeier
Music: Peter Tchaikovsky
Scenery & Costume Design: Jurgen Rose
Lighting Design: Gil Wechsler

The Consul
His Wife
Maria, their daughter
Louise, her sister, a ballerina
Fritz, their brother, a cadet
Gunter, his friend, Captain of the cadets
Cadets
Drosselmeier, Ballet Master of the Hoftheater
Maria's Girl Friends
Their Parents
A serious Uncle
A tipsy Aunt
An artistic Aunt
The Maid
The Butler
Soloists of the Hoftheater Ballet
Corps de Ballet
The Waltz of the Flowers
Ballet Ensemble
Spanish Dance
Arabian Dance
Chinese Dance
Russian Dance

Graduates and young artists of the Royal Winnipeg School

APPENDIX G**Royal Winnipeg Ballet
Nutcracker, 1999
Cast**

Choreography: Galina Yordanova & Nina Menon
Music: Pyotr Llyich Tchaikovsky
Scenic Design: Brian Perchaluk
Costume Design: Paul Daigle
Lighting Design: Michael J. Whitfield

Clara
Clara's Parents
Her Grandmother
Fritz, her brother
Dieter, her brother
Josephine, Clara's Aunt
Edouard, Josephine's Fiancé
Drosselmeier, Clara's Godfather
Julien, Drosselmeier's nephew
Friends of Fritz and Dieter
Friends' Parents
Bear
Butler
Maids
Cavalier
An Evil Sorcerer
Bats
The Mouse King
His Army of Mice and Henchmen
Soldiers
Mounted Police
Supernumeraries
Snowflakes
Flying Creatures
Sugar Plum Fairy
Spanish Dance
Arabian Dance
Chinese Dance
Russian Dance
Waltz of Flowers
Ensemble